MAHAKAVI BHARATI

IN

THE HEARTS OF SOVIET PEOPLE

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Soviet Scientists' works
dedicated to the Birth Centenary
of Makkal Kavi Subramania Bharati



SOVIET LAND BOOKLETS

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FOREWORD

Many a literary critic has characterised the great English poet Percy Bysshe Shelley as the 'Child of the French Revolution' Likewise, the great national poet of Tamilnadu, Subramania Bharati (1882-1921), who proved himself a poetic prodigy and christened himself as "Shelleydasan" (disciple of Shelley) when he was still in his teens could also be described as the 'Child of the Russian Revolution' of 1905-07 In fact, Bharati blossomed into the bard of freedom and projected himself into the limelight of patriotic poetry at the turn of this century, in the wake of the Russian Revolution, which, as is known, was one of the main factors that prompted the Indian national liberation movement to turn militant, led by able leaders like Bal Gangadhara Tilak Hence, naturally, Bharati expressed his support to "the just efforts of our Russian comrades in their struggle for emancipation and for abolition of tyranny", in an article written in September, 1906 itself

It should be also pointed out that Bharati was one among the few who had developed an international and revolutionary outlook in those days and believed that only when economic, social and cultural emancipation is achieved, political freedom could become meaningful and complete Thus, it was quite natural on the part of Bharati, who was closely following the developments that were happening in Russia, to become the first among the multi-national poets of India who quickly responded to the Great October Socialist Revolution of 1917 and hailed its victory in his magnificent poem, "New Russia" Bharati, who understood the profound significance of the October Revolution, sought until he breathed his last, to propagate the ideas of October Revolution among his people and to build a bridge of friendship between

Indian and Soviet peoples in those early days itself In fact Bharati was a great humanist and revolutionary romanticist who stood up against all forms of slavery and oppression, for the emancipation of the exploited and the humiliated, for the eradication of poverty and misery, for the promotion of peace and harmony among mankind and for human progress

All these factors had prompted the Soviet scholars to study Bharati's life and works in the early sixties itself This book stands testimony to the fact of what a tremendous and laudable contribution the Soviet scholars have made studying Bharati in great depth and keen insight and in popularising his works among the Soviet people in the course of the last two decades This collection of articles written by such veteran Indologist Prof E Chelishev, philologists Dr M Andronov, Dr V A Makarenko and others and by the Soviet Tamil scholars of the younger generation like Dr L Bytchikhina and Dr V Fournika and presented as their tribute to mark the Birth centenary of Poet Bharati, I am sure, would stand out as a valuable contribution to the ever expanding treasures of Bharatiana and to the cause of promoting the ever growing friendship between Indian and Soviet peoples

Madras,
Dec '82

RAGUNATHAN

PREFACE

Great names of poets, writers and thinkers enter naturally into the life of all nations of the world, being their creations are an inseparable part of the spiritual treasure of the world One of such great humanists and writers of the new world was Makkal Kavi Subramania Bharati

We know his name in the Soviet Union long before though studies of his works began in the early 60's Here we should mark the big efforts of the late Dr Semiyon G Rudin (Sembian) who was the first in the Soviet Union who introduced lectures on Bharati's works for the Universities He contributed to the publication of Bharati's songs into Russian in 1963 It was the first translations of Bharati's songs in Slavonic languages

Dr M Andronov and Irina Smirnova used often Bharati's works for their scientific researches The second generation of Soviet Tamilists continues to study Bharati's poetry and popularises it among Soviet peoples

Indian readers can find in this book some articles written by the Soviet Indologists Those articles are dedicated to Bharati's writings All Indologists—Prof E Chelishev, Dr M Andronov, Dr L Bytchikhina, Dr A Dubyanski, Dr V Fournika, Dr V Makarenko and others—are specialists and scientists in the field of Tamil and Indian studies They have a keen interest to study the great culture of Tamils, they publish their articles and translations on Tamil Literature and Culture

The year of 1982 is the year of Bharati That is why according to the initiative of the Soviet scientists, poets and writers it was decided to organize centenary celebrations of Subramania Bharati in the Soviet Union Soviet-Indian Friendship Society helped us to draw a programme and the Writer's Union of the U S S R , many Soviet periodicals, Moscow Radio and TV helped us in this direction

The Soviet Committee for celebration of Bharati's Jubilee was founded in Moscow in 1981 and it consists of 20 members I was elected as the President of the Committee (some of my short stories are published already in Tamil) Prof E Chelishev is a Vice-President of the Committee, and Dr Vitaly Fournika and A Kobylin are acting Secretaries Other members of the Committee are Soviet poets, writers and Indologists

We have drawn up a big programme for Bharati day celebrations in the USSR We have a plan to prepare for publishing new translations of Bharati's works in Russian, we shall issue a series of articles about Bharati We shall provide also in Moscow and other cities of the country special evenings in Bharati's honour, lectures of scientists will be delivered for working people

Subramania Bharati was a real friend of the Soviet Union When the first Russian Revolution (1905-07), took place in Old Russia, it was Bharati who wrote the following in 1906

''சுயாதீனததின பொருடடும, கொடுஙகோனமை நாசததின பொருடடும, நமது ருஷயத தோழாகள செயது வரும உததமமான முயறசிகள மீது ஈசன பேரருள செலுததுவாராக!''

(Article "Russian Revolution", "India", September 1, 1906) We know also beautiful articles of Bharati about a great Russian writer Leo Tolstoi, we remember and value the truthful articles of Bharati about the Soviet Russia published in 1917-21 We love his unique ode "Pudia Rushya"

It was he the great poet Bharati who put the first stones into the foundation of great friendship between peoples of the Soviet Union and India Today we express our thanks to him, who is our great Friend, a great Tamil poet, a great humanist, and son of great Mother India Bharati wished all peoples happiness he loved them and he'll live in their hearts for ever

SERGEI A BAROOZDIN,
Writer
Moscow, 1982



EVGENY PETROVICH CHELISHEV

A corresponding member of the Academy of Sciences of the U S S R , Doctor of Philological Studies, Professor, Head of Department of Literatures of Asian peoples, Institute of the Oriental studies, Moscow Prof E Chelishev has published about 200 articles dedicated to the problems of Indian Literatures; he has published also such prominent books like "Contemporary Hindi Poetry" (1965), "Hindi Literature" (1968), "Nirala" (1978), "Contemporary Indian Literature" (1981) Many of his articles are published in India and his book on Sumitranandan Pant is issued by Raj Kamal Prakash Publishers in New Delhi Professor E Chelishev is a Vice-President of the Soviet-Indian Friendship Society, he is a Vice-President of Bharati's Jubilee Committee of the U S S R

THE POETRY OF SUBRAMANIA BHARATI—
A MANIFESTATION OF NEW TENDENCIES
IN THE DEVELOPMENT OF INDIAN LITERATURE

Prof E P CHELISHEV

Since the beginning of the 20th century there has been an intensification of the process of the ideological-aesthetic rapproachement of Indian literatures, a process which began approximately in the middle of the 19th century as a result of the awakening of the national consciousness of the peoples of India and of an ever increasing participation of broad sections of the population in the struggle for independence It is precisely this period that saw the beginning of the formation of the multinational Indian literature consisting of literatures of different languages of India Each one of these literatures retained its national features and proceeded from its cultural traditions At the same time there appeared in all the literatures of the peoples of India similar trends and tendencies, common laws began operating in these literatures, laws called to life by the common conditions of the country's socio-political and cultural development

It was in this period that outstanding men of letters appeared in different parts of India, men of letters who wrote in the different languages of the country and laid the foundation for their national literatures The productions of all these writers were quite unique and at the same time they had a genetic and typological community The former appeared as a result of the extension of contacts and interaction between India's different literatures, as well as a result of the facts that Indian writers of different national literatures turned to the works of the same European writers The typological community in the works of writers of different national literatures was caused by the development in different parts of the country of socio-political conditions which were somewhat similar, conditions that affected these writers as a result ot which similar motifs appeared in their productions independently of each other

One can particularly clearly see this community, genetic and typological in patriotic poetry inspired by the growth of Liberation Movement in India Such outstanding poets of India as Rabindranath Tagore, Subramania Bharati Nazrul Islam, Maithilisharan Gupta, Suryak and Tripathi Nirala, Josh Malihabadi and many others turned, independently of each other, to the same topics and plots, they depicted characters very much alike put forward the same aesthetic ideals, etc

Without aspiring to depict all the ideological and aesthetic uniqueness of the great poet of Tamilnadu Subramania Bharati, I shall try to deal with only some of the aspects of his patriotic lyrical poetry which, to my mind, made up, in the first decade of the 20th century, the main trend of development of the entire literature of the peoples of India, a literature inspired by the liberation movement

These features inherent in Bharati's patriotic poetry, making him akin to other outstanding poets of India, appeared partly as a result of their common origin It is generally known, for instance, that Bharati was familiar with the works of Tagore and that he highly appreciated Tagore's services in the development of Indian literature In the same way as many other Indian poets, who were under the influence of the ideas of liberation, he was impressed by the works of Shelley, the revolutionary romanticist, and others The problem of the genetic community of Bharati's poetry with the works of Shelley, Tagore and other poets is a subject for special research

However, I consider that the affinity between Bharati's patriotic poetry and the works of other Indian poets is rather of a typological than of a genetic nature Let us analyse how two leading motifs—the motif of homeland and the motif of freedom—develop in Bharati's patriotic poetry

In the whole of Indian poetry, inspired by the ideas of liberation, a great place belongs to the topic of motherland However, in interpreting this topic many poets of the period of national awakening could not go beyond the limits of racial, regional and religious boundaries Their patriotism is mostly restricted to the praising of their native parts, to the defence of the interests of their brothers in faith and fellow tribesmen

For the first time the conception of mother country, meaning the whole of multi-national India, with its great variety of religions, languages, races, nationalities, tastes and customs, etc appeared apparently in the patriotic poetry of Rabindranath Tagore and Subramania Bharati

(I mean Bharati's deshabakti) It is precisely these two Indian poets who considered above all that the guarantee of India's happiness and prosperity was in its unity This idea is, for instance, the keynote of Tagore's song "The Soul of the People" (Janaganamana 1911) which has become the national anthem of the Republic of India Even such a wonderful poet as Muhammad Iqbal appealed in his patriotic poetry not to the entire Indian people, but primarily to the Moslem community

The idea of unity of the Indian people is the keynote of all the Patriotic lyrical poems of Bharati In one of Bharati's first patriotic poems (Vande Mataram, 1907) which had the same name as the well-known patriotic song written by Bonkimchondro Chottopadhyai, the poet puts forward the idea of unity of all the peoples and all the religions of India "Let us disregard castes or religions, since you were destined to be born in India it makes no difference whether you are a brahmin by birth or not We all were carried by the same womb, and though we have quarrels, we nevertheless remain brothers If we have no unity, we shall perish "

In the years of the development of the nation-wide liberation struggle the call for unity, as a most important guarantee of success in this struggle, was made ever more louder by many Indian poets, who in their works went beyond the boundaries of narrow confessional interest For instance, Maithilisharan Gupta (Hindi) in his song "The Voice of India" (Bharat Bharati, 1912) voices a thought very similar to a thought expressed by Bharati "You know that there are 300 million of you, and if you establish unity there will be nobody to match you!"

Singing praise to their motherland which had awakened from age-old slumber, many poets give thought to India's future They solve in different ways the problem of the means and methods which should be used for gaining freedom in the country and of the road which the country should follow Many poets, inspired by Gandhi's ideals and programme, called upon their compatriots to return to the past, they lauded manual labour, the distaff, the patriarchal villages, they had a negative attitude to the progress of science and technology At the same time there was a call in Indian poetry for the country's economic upsurge "Our labour will be useless if we employ today modern tools of production," says Maithilisharan Gupta in his "The Voice of India" However, not a single one of the poets of India had enough poetic enthusiasm and such civil courage to put forward in those days such a majestic and concrete programme of development of India as was done by Bharati

in his poem "The Land of India (Bharata Desam, 1910) "The surplus water scattered over Bengal will be used by us to grow wheat in the central parts of the country, we shall build mines and extract gold and minerals and send them to all parts of the world so as to exchange them for the valuable goods we need, we shall invent such technical means which will make it possible to hear in Kanchi the speeches of the scientists and poets of Benares we shall produce weapons, fine paper, we shall lay foundations for factories, we shall build educational establishments, machines which will move on the earth and fly in the air, we shall penetrate into all the mysteries of science discovered by mankind, we shall measure celestial expanses and the depths of the seas, we shall study the discus of the Moon" and so on and so forth

In one of his last poems,—"The Society of Bharath" (Bharata Samudayam, 1920), which in my opinion may be described as the poet's political testament, Bharati endeavours to look deeper into the future, he thinks of what India will be like when it gets free of colonialism "There are 300 million people in our society, and all of them have equal rights If even a single person will not have food to eat, we shall rise up against the whole world We are the children of the same family, the same race, the same caste We are all the children of Mother India, we are all equal socially and in our property rights, each one of us is the ruler of India "

More than a quarter of a century before the liberation of his country Bharati sang in praise of a free and independent India, the Republic of India where a realm of freedom and equality for all people would be established It should be mentioned that such motifs became current in Indian poetry not before 1947-1950, when India got rid of colonialism and became a sovereign republic (for instance, in the Hindi poems "Birth of Republic" by Ramdhari Singh Dinkar and "Our India" etc by Balkrishna Sharma Navin, both written in 1950)

In the works of many poets of India's different literatures the idea of the country's liberation, which can be achieved only by means of a resolute and selfless struggle, is put forth as the supreme aesthetic ideal In the beginning of the 20s Nazrul Islam, a rebellious Bengali poet, calls for " breaking the bars with a heavy hammer, knocking down the locks and opening wider the doors of dungeons " "Nirala" (Hindi) says that one should not ask the oppressors to be merciful

In the words of Shivaji, addressing the traitorous Maharaja Jai Singh, the poet says "If you can wash off with the blood of the enemies

the blots of disgrace on your mother's body, then all your compatriots will honour and respect you as a hero and a redeemer " (The Letter of the Great Shivaji, 1922)

Similar motifs appeared in Bharati's poetry much earlier As far back as 1908, in his famous poem "Mr Winch's statement and Patriot Chidambaram Pillai's answer" the poet declares resolutely "We shall not die any more as slaves in our own country until we can breathe we shall utter the words 'Vande Mataram ' Are there no more men in our country who are ready to sacrifice their lives for the good of society?" To the last days of his life he believed in the successful outcome of the liberation struggle "There is no doubt that victory is absolutely certain You are sure to see it Have faith in your strength!" (Mother India's Garland of Nine Precious Stones, 1920) (Bharata Mata navaratna Malai)

Bharati goes further than proclaiming freedom for India alone In the same way as Tagore, he expresses the thought that India will acquire real freedom only when there is no trace of slavery on the globe "Oh, Goddess of Freedom, can any country remain unilluminated by your light and keep alive!" ("Singing praise to The Goddess of Freedom," Sudandira Deviyin Tudi, 1919)

The idea of selflessness in the struggle for freedom imbues India's entire patriotic poetry For instance, in the beginning of the '20s Nazrul Islam said: "We are dying for the revolution on the stormy day of its dawn" As if in response to him Hindi poet Makhanlal Chaturvedi wrote "Pluck me, gardener, and throw me at the roadside which will be traversed by many heroes striving to extol my country " The same thought is clearly manifested in Bharati's poetry For instance, in his poem "Singing Praise to the Goddess of Freedom" Bharati says "No matter what happens, I shall remain loyal to the Goddess of Freedom Even if I find myself in jail where I shall suffer, even if I am spurned and crushed, I shall nevertheless continue to worship you, Goddess of Freedom "

The image of freedom in Indian poetry becomes especially emotional due to the opposition of the realistic portrayal of the country's grievious state and the romantic dream of its better future "We have become blind because of slavery and therefore cannot notice the actual state of our country . We have become deaf because of slavery and therefore cannot hear her weeping and groans," said Marathi poet Keshavsut in the beginning of the 20th century He also wrote "I took in my hands

the banner of the revolution, and I fearlessly proclaim the coming of the revolution!" R N V Tilak, another Marathi poet, expresses in his poem "Sakhi svatantre" a passionate desire to see the coming of freedom "Oh, freedom, you are my soul, my life Without you this world looks like a desert For your sake I am ready to sacrifice my life " There is a depth of expressiveness and social meaning in the image of freedom in Bharati's poetry In his realistic portrayal of the suffocating atmosphere of colonial reality, the poet achieves tremendous artistic impact India is " a country which has fallen lower than any other, a country rife with poverty, devoid of freedom, completely ruined, infected with the terrible disease of colonial slavery which brings people endless sufferings " ("Pentastich about Mahatma Gandhi", 1919) The dawn becomes a symbol of freedom with Bharati, in the same way as with a number of other Indian poets In the poem "Morning" (Kalai Pozhudu, 1917) the image of the dawn is endowed with a joyous, ingenious and almost physically tangible sensation of the coming of a new era, the approach of which is heralded by the birds which appear with the first rays of the sun These are welcomed happily and with honour by the birds sitting on the branches of tree, because these heralds bring the news of the great changes which had taken place in their society.

Bharati, in the same way as other poets of the era of national awakening, was closely connected with the classical heritage of the past, which he endeavoured to use for the propaganda of the ideas of liberation The desire of Bharati and other poets to reflect in their works the truth of life, to raise outstanding problems, which were momentous at that time to the progressive Indian public, brought into being a new kind of artistic thinking whose characteristic feature was that the traditional images of Indian mythology were provided with a new content The founder of this method of portraying reality by an artistic representation of mythology was Madhushudan Dotta, a Bengali poet and dramaturgist In his poem "The Death of Meghnad" (Meghnabadh, 1869) the traditional plot of the famous excerpt from Ramayana, describing the battle between Rama's troops and the hordes of Ravana, he lends a modern and poignant content to the piece In the traditionally negative image of Meghnad (Indrajit) the son of Ravana, Dotto portrays, contrary to the existing tradition, a patriotic warrior who sacrifices his life in battle defending his country There is an opinion that this work of the Bengali poet was influenced by Milton's "Paradise Lost" in which traditional Biblical images are presented unconventionally and provided with a revolutionary content

Inspired by the awakening of the national consciousness of the peoples of India, the poets of different national literatures of the country continued in the beginning of the '20s the same kind of tradition in an attempt to lend poignant meaning to mythological images and epic plots Thus, in Hariaudh's (Hindi) poem "The Beloved in Exile" (Pria-Pravas 1914), Krishna leaves everything that he held dear his home, his native country, his beloved Radha and goes to a strange land where people deprived of everything wait for him as they would for a redeemer The poet extols man's selflessness and sacrifice for the good of others Instead of portraying the gay, carefree shepherdess Radha full of the passion of love Hariaudh offers an image of a modern woman with a deep realisation of her civic and patriotic duties, a woman who is an active participant of the liberation movement, a woman who sacrifices her personal happiness in the name of the people's happiness Similar to this image of Radha are the images of women in the poems of Maithilisharan Gupta (Hindi) based on mythological plots, for instance, the image of Yashodhara (the wife of Buddha) in the poem of the same name (1933), the image of Urmila (the wife of Lakshman) in the poem "Saket" (1931) Particularly noteworthy is the image of Urmila, which inspires the citizens of her native town to a struggle for a just cause and for the return of Rama, the legitimate heir, from exile This struggle which ends with the victory of the people is very much reminiscent of the satyagraha campaign which was then quite popular in India

I consider that it is possible to regard in the light of the same tradition also Bharati's poem "The Oath of Draupadi" (Panchali Shapadam, 1912) In this work the poet uses the traditional plot from the Mahabharata the scene showing how the brothers Kauravas humiliate Draupadi, how they persuade the wife of the brothers Pandavas (the former had won her playing dice) to drop her husbands who had been banished and choose one of them as her spouse This scene in Bharathi's poem acquires an acute political, poignant meaning Half naked and disgraced, Draupadi symbolises Mother India in a state of grief and woe, defenceless in the face of the treacherous villains Duryodhana, Sakuni and Duhshasanah i e, foreign enslavers Not a single one of the five husbands dares to come out in defence of his abused spouse and free her from the hands of the hateful enemies The image of the wavering and undecisive Bhishma can be regarded as a representative of a moderate liberal reformists, helpless to do anything for their mother country And it is Krishna alone that at the critical moment boldly comes to the rescue of the woman in distress and frees her of public disgrace and humiliation This image

is apparently the symbol of Balgangadhar Tilak and other radically minded leaders of the national liberation movement capable, according to Bharati, to break the shackles of slavery and free the country from grief and humiliation

An ever present poetic image in Bharati's works is the mighty Parashakti—the formidable immanent and transcendental force which moulds into an entity everything existing in the world a force which conditions and brings about all the causes, a force which is personified as the Goddess Kali symbolising a revolutionary storm shaking the universe or the Great Mother Goddess symbolising the Motherland or Freedom

Bharati was the first poet in India's entire multi-national literature who responded to revolution in Russia by composing his magnificent poem "New Russia" ('Pudia Rushia', 1917) The poet portrays the revolution in the image of the Goddess Kali who "turned her attention to the land of Russia" where "deceit and evil spawned in abundance like snakes in the forest," and where for the simple folk " who ploughed, sowed and reaped there was no food" and for those " who looked for the truth there were cruel tortures, jails, gallows and exile to Siberia in store" And then "the heart of the Goddess overflowed with compassion, she looked favourably at her loyal sons, and Yama, the God of Death, was toppled with such a thunderous noise as if the Himalayas had collapsed " The poet calls the revolution in Russia "Yugapuratchi" meaning, the revolution which had not merely ushered in a new era or a new epoch, but a revolution which brought a new period of world importance in the history of all mankind, which is described by Bharati as "the great kritayuga" It is precisely this term used in the poem "New Russia" that gives one reason to consider that Bharati was one of the first persons in India who managed to understand profoundly the historical importance of the Russian revolution of 1917

Bharati was the first Indian poet to use the image of the Goddess Kali as a Poetical personification of the revolution which had destroyed for ever the hateful old world and created on the globe a new, happy life In Hindi poetry, for instance, the image of the Goddess Kali personifying the revolution appeared only in 1924 in Nirala's poem "May Shyama dance on him" (Nache us par Shiama), which is a free interpretation of Swami Vivekananda's poem "Nachuk Tahata Shaiama" This image became very current in Hindi poetry not before the '30s In Ramdhari Singh Dinkar's poem "She Went Across Country" (Vipathaga, 1939) the Goddess Kali personifying revolution, in the same way

as with Bharati, appears when people cannot stand sufferings any more, when " courage is bound in chains and there is corruption everywhere, when using the name of God as a camouflage a despot steeps his sword in blood," etc The poem offers an impressive picture of the triumphant progress of the mighty millitant goddess all over the world "With the first clanging of my payala the whole world is filled with thunder No matter where I set my foot the earth gives way under it!" says the Goddess

Thus, even some of the typological comparisons, of Bharati's patriotic lyrical poems, with a similar trend in poetry in the other languages of India make it possible to draw the conclusion that the great poet of Tamilnad was in the first ranks of the Indian writers inspired by the ideas of the national liberation struggle

The fact that Bharati was the first among many other Indian poets to set forth in his works politically acute and socially meaningful ideas is explained, in my opinion, first of all by the circumstances that his development as a poet took place in Madras, in Tamilnad, in one of the most important centres of India's national liberation movement, as well as by his living and organic contacts with the liberation movement, with such of its leaders as Lokmanya Tilak

I think that quite logical is the thought expressed by P Mahadevan, one of the students of his works "Had the poet been alive toady his radical fervour would have taken him to the van of the extreme left "

1981
MOSCOW



Dr. M. S. ANDRONOV

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In 1954-1957 Dr M Andronov was a post-graduate student at the Instıtute of Orıental Studıes, USSR Academy of Scıences, and ın 1958-1959, a research student at the Tamıl Department, Unıversıty of Madras In 1960 he receıved hıs Ph D degree for the thesıs "An Outlıne of the Verb Morphology ın Modern Tamıl" In 1971 he receıved hıs D Lıtt degree for the thesıs "A Systematızatıon of the Tamıl Panchronıc Grammar (ın Comparatıve Treatment)"

Dr M Andronov ıs the author of 140 books and papers on Indıan languages In 1973 hıs book "A Standard Grammar of Modern and Classıcal

Tamil" was awarded with the First Prize of the Tamil Research and Development Council, Government of Tamilnadu

Dr. M. ANDRONOV'S BOOKS

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MODERN STRUCTURES IN C. SUBRAMANIA BHARATI'S TAMIL

M S ANDRONOV

Development is a distinctive feature of every living language Sanskrit, Ancient Greek or Latin are dead languages because at a particular moment of their history their natural development had stopped so that in the succeeding period their vowels and consonants had to be articulated just in the same manner as many centuries ago and their nouns and verbs had to be inflected as they were in the times of Kalidasa, Socrates or Cicero

Great living languages of today, English or Russian, Spanish or French, are now living just because they have managed to escape such a stop in the course of their development and to gradually grow in order to adjust themselves to new requirements of new times· in fact Modern English is different from Chaucer's language of XIV century and Modern Russian is not what it was when the famous Word of Prince Igor's Troop was composed in XII century

Generally speaking, every language has to develop and get modified in order to survive

As far as the Tamil language is concerned, its viability is remarkable at present Tamil is one of the oldest living languages of the world, its written literature dating back to the very beginning of the Christian era, if not earlier Tamil's outstanding longevity is, as in the case of English or Russian, a result of the gradual development of its phonology, grammar and vocabulary which have been gradually growing through centuries in order to remain modern in every particular moment

Innumerable examples of such development can be provided by the history of Tamil language In phonology, eg, the phoneme *R* which was obstruent (=vallinam) in Tolkappiyanar's time, now came to be pronounced as an ordinary trill, whereas the initial affricate *c* lost its occlusive element and became a slit fricative Some substandard dia-

lects of the language, for instance the one spoken in Sri Lanka, still retain these phonemes in their primary quality, as if to lighten a linguist's task In morphology similar examples may be found in old personal nouns which were partly lost and partly turned into adjectives[1] or in the indicative forms of the verb which gradually lost their original capacity of being declined through cases [2] In syntax the development of the so-called intensive verbs formed of verbal participles and auxiliaries is one of the recent innovations generally Classical Tamil did not use such phrases (except those with the auxiliary verb *(v)iTu-* 'to leave' found already in Tiruvasakam[3]

A great poet of XX century, C Subramania Bharati is primarily known as a reformer who drastically modernized the Tamil literature, its very essence, its themes, ideals, genres and literary forms It is equally important, however, to emphasize that simultaneously he played a decisive role in initiating the current process of modernization of the literary Tamil language itself This process of modernization was not limited to the introduction of many new words, including some coloquialisms, but also affected some fundamental rules of the Tamil grammar

Thus, it is general knowledge that originally the Tamil language was void of complex sentences with subordinate clauses introduced by pronouns The study of Classical Tamil texts demonstrates that in the pre-Bharati period the only type of subordinate clauses was that introduced by various infinite forms of the verbs *en-* 'to say' and *aa-* 'to become', whereas complex sentences with a relative connection between clauses, so common in English, Russian and many other languages of the world, were absolutely absent from this language together with the relative pronouns themselves [4]

Subramania Bharati was the first Tamil writer who introduced into the literary Tamil language complex sentences with relative clauses connected by pronouns or adverbs, used in the sense of corresponding relative words of other languages

In complex sentences of this type the main clause usually contains a demonstrative, personal or determinative pronoun (or adverb) which correlates with a corresponding interrogative word in the subordinate clause, the predicate of the latter taking the particle *oo* or ee. E g *Oruvanukku ettanaikkettanai poRumai mikutipaTukiRatoo attanaikattanai avanukku ulaka vivakaaramkaLil Verri YuNTaakiRatu* (paaratiyaar KataikaL, cennai, 1957, p 229) 'The greater one's patience is, the greater success he achieves in secular matters'; *kizhavi raamuppaTTiyin irumal*

cottam kaatil vizhaatapati coomanaatayyai tam manaiviyuTan maaTimeel kollaippuRattilirunta aRaiyil -ataavatu kizhaviyinuTaiya aRaivilirunti ettanai tuuram talliyirukka caattiyappaTumoo attanai tuurattil—iraattrikaLilee paTuttukkoLvatu vazhakkam (ibid , P 202) 'At night Somanathayyar and his wife used to go to sleep in the upper floor back room, i e as far as possible from Ramupatti's room, lest the sound of the old woman's cough should reach their ears '

Complex sentences with attributive clauses of a similar structure were also introduced into literary Tamil by Subramania Bharati Their main clause is generally built in the same way, whereas the pronominal or adverbial element in the subordinate clause is frequently dropped E g *atoo vilaki UTkaarntirukkiRaanee antap paiyan yaar?* (ibid , P 23) 'Who is the youth that is sitting there aloof?', *ranchanaa ippotu un manattiRkuLLe oru paaTal punaintukoNTiruntaayee ataic col* (ibid , P 24) 'Ranjana, recite a poem that you were just composing in your mind', *aam enkiRaayee nii yaar?* (ibid , p 254) 'Who are you who said "yes"?'.

Another important innovation brought about by Subramania Bharati is a modern type of complex sentences with the direct speech In the pre-Bharati Tamil the direct speech was invariably constructed as an object clause in preposition to the main clause introduced by means of the verbal participle *enRu* 'having said', the infinitive *ena* 'while saying' or the accusative clause of *enpatu*, a participial noun of the verb *en-* 'to say' [5] Such a structure predetermined a rigid order of clauses with the rhyme preceding the theme, which could not be convenient in all cases

To break down this structural limitation, Subramania Bharati offered three new types of complex sentences with a postpositive direct speech

The most conservative of them was the one with a formal predicate (enRaan 'he said', etc) repeated after the direct speech E g *ataRku vaamateevar collukiRaar "aTee raajaa, nii muuTan" enRaar* (ibid , P 274) 'To this Vamadeva said "Hey Raja, you are a fool"; *avaL connaaL "aTee, ayyaa, coomu! un peNTaaTTi muttammaaLai nii caamaanyamaaka ninaittu viTatee AvaL makaa pativiratai " enRaal* (ibid , pp 231-232) 'She said "Hey, Mr Somu! Don't think wrong of your wife Muttammal She is devoted to her husband "

This mode of introducing the direct speech is frequent in Subramania Bharati's texts when the subordinate clause is a long period of

many separate sentences In modern fiction this is not very much used of course, as such long per ods are no more popular with contemporary writers Still it has survived in a slightly modified form, the formal predicate *enRaan/enRaal/enRaar* 'he/she/they said' having been substituted by the ordinary verbal participle *enRu* 'having said' Cf, e g *ramkanaatan keeTTaan maRupaTiyum, "enna ezhutiyi iukkiRaar?" enRu'* (pi em kaÑNan, vaazhvin OLi, cennai, 1954, p 393) 'Ranganathan asked her again "What has he written?"', *naanee avkiTTee keeTTuNTeen "koomati itaip patti yaarukiTTeeyum etuvum colliTaate"nnu* (Jeyakantan), (iRanta kaalamkaL, maturai, 1974, p 49) 'I have asked her myself 'Gomati don't tell anything about it to anybody" '

Another type is formed of complex sentences with predicateless main clauses These are generally used in case of a close semantic relationship with a preceding portion of the text E g *pin maRRoru cintai —"aa! appaTi oru ceyti varumaanaal, pinpu uyir tartittiruppattee arităay ViTum avaLuTaiya anpu maaRiviTTatu enRu terintapin iv vulaka vaazhkkaiyuNTaa?"* (cuppiramaNiya paaratiyaar, kaTTuraikaL maturai, 1956, pt 4, p 22) 'Then another thought (arose) "O! It will be hard to live if such a news comes Is there any life for me in this world after it is known that her love is gone?" '

Asyndetic complex sentences with a postpositive direct speech, structurally similar to such sentences in many languages of the world, were also introduced into the literary Tamil language by Subramania Bharati. There are numerous examples of such sentences in his prose works E g *naaratar collukiRaai vizhuppurattile oru ceTTiyaar, avan periya loopi* (paaratiyaar kataikal, p 268) 'Narada said "There is one vaisya in Vizhupuram He is very greedy "', *veeNu mutali paaTukiRaan kaaRRaTikkutu kaTal kumuRutu* (ibid p 275)'Venu Mudali started singing· "The wind blows, the sea is rough "'

Last years the frequency of such sentences in literary texts is growing fast, though Subramania Bharati's immediate successors, probably due to the influence of the classical grammar, seem to have not practised them at all It may be suspected, however, that such sentences had been is use in oral speech long before they were introduced into the literary usage.[6]

This is probably true of all types of complex sentences first introduced into literary Tamil by Subramania Bharati after Bharati such structures seem to have been avoided for some time by those authors

who refrained from admitting colloquialisms into their writings, but became very popular with those who write in colloquial Tamil

FOOTNOTES

1 For details cf M Andronov, *Notes on the nature and origin of the adjective in Tamil*,—"International Journal of Dravidian Linguistics", vol 1, No 2, Trivandrum, 1972, pp 1–9

2 M Andronov, *A Standard Grammar of Modern and Classical Tamil*, Madras 1969, pp 197–198

3 M Andronov, *Borrowed Structures in Language Systems*,—"Indian Journal of Linguistics", vol 6, Calcutta, 1979, pp 14–15

4 M Andronov, *A Comparative Grammar of the Dravidian Languages*, Moscow, 1978, p 250 (in Russian)

5 For examples cf M Andronov, *A Standard Grammar of Modern and Classical Tamil*, pp 317–324

6 The tendency for the use of such sentences may even be traced in classical works, such as Tiruvasakam, at least ten centuries before Bharati Cf , e g : *cuuzhkinRaay keeTunakkuc colkinReen palkaalum* (tiruvaacakam, 5, 20) 'I repeatedly warn you You do compass your own ruin ' It is true, the subordinate clause of this sentence is in preposition to the main clause, but the inverted word order of the whole sentence may indicate to the same order of clauses (that is the direct order might be in this case as follows: *palkaalum colkinReen unakkuk keeTu cuuzhkinRaay*)



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He was Senıor Edıtor of the State Publıshıng House of Foreıgn and Natıonal Dıctıonarıes, and Executıve Edıtor of the **Vestnik Moskovskogo Universiteta,** *Ser* **Vostokovedenie.** (*"Herald of the Moscow Unıversıty Orıental Studıes"*) *At Moscow State Unıversıty, he presently holds posıtıon as Assocıate Professor, College of Asıan and Afrıcan Countrıes, Ass Chaırman of the Department of Phılology of the South-east Asıan Countrıes He ıs also a member of the Unıon of Journalısts of the USSR ın Moscow*

Hıs major publıcatıons are

As Publishing House Editor of Dictionaries

1959—Tagalog-Russıan Dıctıonary (20000 words)

1960—Tamıl-Russıan Dıctıonary (38000 words)

1965—Russian-Tagalog Dictionary, Russian-Tamil Dictionary

As Co-Compiler

1971—Malayalam-Russian Dictionary (40000 words)

1979—Kannada-Russian Dictionary (35000 words)

Books and Articles in Russian

1964—On the Land of Tamils (an essay), Great Poet of Tamilnadu

1965—The Country of Tamils (a book of popular essays and Travelogue)

— Tagalog-Indonesian word-formation parallels

1967—The Study of the Philippine Languages in the USSR

1968—On the Ganga Banks (a book of travelogue)

1970—Tagalog Word formation (a monograph)

1971—Malayalam Literature (an outline)

1972—(Ed) K M George's Malayalam Literature (tr into Russian)

1974—Some Problems of the Development of Novel in Tamilnadu & Kerala

1975—Main Features of Post-war Filipino Literature

—Wisdom Lamp of Tamils (an essay on Kural)

1976—Contemporary Malayalam Short Story (an article)

—On Development of Contemporary Tamil Short Story

1977—Tamil, Malayalam, Kannada literature (a section in the text-book)

—Language Situation and Language Policy in the Philippines

1978—Vallattol Kerala's Poet (for the centenary)

1979—On the Origin of Tamil Short Story

Books and Articles in English

1964—Some Data on South Indian Cultural Influences in SEA (Madras)

1966—The Study of Indian Languages in the U S S R (Moscow)

1967—Bard of Sunny Kerala (on Thakazhi's creative work)

1968—New Russian Translations of Indian Prose and Poetry (Moscow)

—Tamilological Studies in Russia and in the Soviet Union (Kuala Lumpur)

1969—The Philippine Language Dilemma (Manila)

1973—General Characteristics of Filipino Word-formation (Quezon City)

1979—The Continuity of Time (Special Report), Philippine Impressions and Reflections (Manila, with A Olenin)

1980—Indonesian Linguistics in the Soviet Union in the '60's and '70's (Leiden, with L Demidyuk)

—The Origin and Development of the Tamil and Malayalam Short Story (Prague)

1981—A Preliminary Annotated Bibliography of Filipino Linguistics (Manila, XIV, 257 p , 1778 items)

Articles in Tamil

1963—Rusiyia mozhi kural (kural in Russian)

1975—Soviyat nattil indiya ilakkiyangal (Indian literatures in the Soviet Union)

Compiling and Translations into Russian

1973—"Philippine Short Stories" (with a Foreword), Alma-Ata, 159 p

1974—"Modern Filipino Poetry" (A Collection of Russian translations of Tagalog, Spanish and

English Poems with an Afterword and Notes), Moscow, 312 p

1976—"Modern Indian Novelette" (A Collection of Tamil, Malayalam, Telugu, Kannada and other Indian Short Stories with notes), Moscow, 368p (100000 copies)

1977—"Bamboo Flute" (A Collection of 100 Filipino poets in Russian with Foreword and notes), Moscow 293 p (10000 copies)

1980—"Hymn to Dawn" (A Collection of seclected and new translations of Vallattol's poetry with notes), Moscow, 85 p (10000 copies)

1981—"From the Filipino Poetry of XX Century" (A Collection of Russian translations of Tagalog, Iloko, English and Spanish poems with a Foreword and Notes), Moscow, 255 p (25000 copies)

—"*Selected Works of Asian Poets*" (with notes), Moscow, *703 p (25000 copies)*

BHARATI AND VALLATTOL IN THE SOVIET UNION

VLADIMIR A MAKARENKO
(*Associate Prof* , Moscow State University)

The Russian people had taken a great interest in endemic nature of India, her numerous peoples and their different languages from the time of Afanasy Nikitin's *Voyage Beyond the Three Seas* (*1466-1472*) which marks the beginning of factual eye-witness account known in India It's remarkable that Afanasy Nikitin from the very outset of his famous voyage strived to know about South India In 1469 Nikitin went ashore Chaul During his 3-year stay in India he visited some places in South India and described the ports of Goa and Calicut (now Kozhikode) on the Malabar Coast In Nikitin's notes for the first time some Tamil and Malayalam words are used in Russian (for details see No 15 in *Notes and Bibliography*, which are given at the end of this article)

The systematic study of Indian languages in Russia dates back to the beginning of the 18th century, when the Academy of Sciences was just founded In those days T Z Bayer (1694-1738) and D G Messerschmidt (1685-1735) achieved considerable success in the study of Sanskrit They also began to study the New Indian languages and from Sanskrit Bayer proceeded to mastering Tamil which he then called *tamoul* The first Russian Academicians collected specimens of writings in Devanagari, Tibetian, Tamil, Telugu and other Indian languages Another Russian Academician G J Kehr (1692-1740) elaborated a vast project of *Establishment of the Oriental Academy in St Petersburg* (1732), included the program of the Indian Studies In Academician Peter S Pallas (1741-1811) famous *Comparative Vocabularies of All Languages and Dialects*, compiled in 1786-89, we also find material on Sanskrit, Hindustani, Bengali, Sinhalese, Gipsy, and four basic Dravidian languages Tamil, Malayalam, Kannada and Telugu

Gerasim St Lebedeff (Lebedev, 1749-1817), gifted musician, linguist and ethnographer from Yaroslaval, who laid the basis for comprehensive

scientific Indology in Russia, was the most knowledgeable Russian investigator of India at the end of the 18th and beginning of the 19th centuries He was keenly interested in history, ethnography, geography and linguistics and mastered many European and some Indian languages in a very short time In summer 1785 he arrived in Madras where for two years he studied the life of South India and mastered the Tamil language (by the way he elaborated his own system of transcription of Tamil sounds on the base of Russian alphabet) He wrote in his *The Impartial Contemplation* (St Petersburg, 1805—in Russian) on my arrival in the city of Madras on 15 August 1785, the Mayor of Madras invited me to the town by a letter specially delivered by boat as soon as our ship (*the Rodney*) had time to cast anchor I was given accommodation immediately and continued to receive facilities for the exercise of my musical talents for two years Having obtained adequate means of subsistence with the help of European residents there, I acquired a certain knowledge of the *Malabar vernacular* Lebedeff was the first from the Russians who studied Tamil in Tamilnadu Unfortunately, his linguistic works were never printed

Professor-orientalist of the Imperial Moscow University Pavel Ya Petrov (1814-1875) published in 1855 *Material for the History of Oriental Greek, Roman and Slavic Writings*, the part of which was *on the most important alphabets of the Oriental languages* (pp 5-12), where in comparison with Devanagari were given *All Hindoo Writings* including Gurmukhi, Bengali, Tibetian, Javan, Macassar, Sinhalese, Telugu, Old Tamil (Grantha), Modern Tamil, Pali, Siam (Thai), that are most writings originated from Brahmi Dravidian languages, in particular the Tamil language, were undoubtedly studied after G S Lebedeff In 1853 in Petersburg were published two anonymous articles-reviews *K Graul and The Tamoul language* in *Russkiy Invalid* (Russian invalid) and *K Graul's Studies of Tamoul in India* in the *Vestnik Imperatorskogo Russkogo Geograficheskogo Obschestva* (Herald of the Imperial Russian Geographical Society) Both articles were probably written by Pavel Petrov

Thorough exploration of Tamil, Malayalam and Other Dravidian languages is connected with the name of a prominent Russian linguist, Prof of the Petersburg University Sergei K Bulich (1859-1921), who gathered a big collection of works on Dravidian linguistics and wrote several articles on Tamil, Malayalam and Telugu languages, esp for the famous *Encyclopedical Dictionary* (Pt , 1890-1907-82+4 vols) edited and published by F A Brockhaus and I A Efron (for

details see Nos 11 & 15) However, the Indology of those days was accessible to only a very limited circle of specialists The university courses did not provide a good, practical mastery of the modern Indian languages

After the October Revolution the situation changed Even in the years of the Civil War and the postwar years so difficult for our country, the Soviet government found the means to organize new scientific institutions and schools in Oriental studies Already in 1920 the Petrograd (since 1924—Leningrad) Institute of Modern Oriental Languages was organized In 1927 it was reorganized into the Leningrad Oriental Institute Here students studied the Hindustani Bengali, Marathi, and Tamil languages under the guidance of such lecturers as A Barannikov, M Tubiansky, A Mervart (Tamil) and others The Lazarev Institute of Oriental Languages in Moscow (The Indian languages were not taught here before the Revolution), which had existed since 1815, was reorganized in 1919 into the Armenian Institute and in 1921—into the Moscow Institute of Orientalistics It was here that instruction in modern Indian languages and other languages of the East was organized for the first time in Moscow

Historian of culture, museologist, ethnographer and philologist, Dr Alexander M Mervart (1886-1937) is considered to be the founder of Soviet Dravidology In 1914-1918 together with his wife Ludmila A Mervart, also an orientalist, he visited South India and Ceylon This expedition gave them a happy opportunity of a deep exploration of Tamil and some other Dravidian languages A. Mervart was, in point of fact the second among the Russians who studied Tamil in Tamilnadu after Gerasim Lebedeff On returning home they published the *Report on the Ethnographical Expedition to India in 1914-18* At the same time Dr Mervart wrote a good number of articles on ethnography, culture, particularly theatre and literature (Dravidian drama), linguistics of South India, in particular of Tamilnadu and Kerala He studied different problems of grammar and vocabulary of Dravidian languages, mainly in Tamil, applying in his studies informations received through his personal contacts with Dravidians The best example of his works is *A Grammar of the Tamil Colloquial Language* (Leningrad, 1929-in Russian), the first book in Russia dealing with Dravidian linguistics

In the Postwar period Indological researches and the study of Indian languages in our country acquired an even greater scope, esp after India

became a sovereign republic The extension of scientific cultural and economic contacts called for the training of specialists with a knowledge of different Indian languages The Tamil language is taught in the Institute of Oriental Languages (Institute of Asian and African Countries now) of Moscow State University, in the Moscow State Institute of International Relations, and in the Oriental Dept of Leningrad State University from the end of 50s and beginning of 60s In the past two decades a tremendous number of scientific, lexicographic and reference books were published A number of theses for the candidate's degree (approximative equivalent of Ph D) in various Indian languages and literatures have been written The practical mastering of Tamil in Tamilnadu for a long time by Mikhail S Andronov, Semion G Rudin, Alev Sh Ibragimov, Alexander M Dubiansky, Alla F Gaposhina (Rogovtseva), Natalia P Ivanova (Fiodorova), Alexei V Solodov, Victor I Minin and many others was of benefit to Soviet Tamilology

My own experience of short stay in Tamilnadu in 1963 can illustrate it In corroboration of my words I allude to very helpful personal contacts with such Tamil scholars as late Dr Mu Varadarajan, the President of the Academy of Tamil Culture, Dr A Chidambaranatha Chettiar, the Editor-in-Chief of 3-vols *English-Tamil Dictionary* (University of Madras, 1963-1965), Dr K M George, Prof A K Ramanujan in Madras and Prof Dr T P Meenakshisundaram, later the Vice-Chancellor of the Madurai University, Shri T D Meenakshisundaram Pillai, the Registrar of the Annamalai University, Prof Dr P S Subrahmanya Sastri and his friend's Mr J M Somasundaram Pillai in Annamalainagar, with famous Indian philologist Emeritus Prof of Calcutta University, Dr Suniti Kumar Chatterjee, then the Chairman, West Bengal Legislative Council, and some others I was happy to meet in Tamilnadu Thiru Pa Balasubramanian, then the General Secretary of Tamil Writers' Association, Thiru D Jeyakantan, Mr W Jayaraman, Shrimati Kamala Vridhachalam (Mrs Puthumai Pithan), Shrimati Rukmini Devi Arundale and many others among the cultural workers of Tamilnadu of that time I was received also by Delhi and Calcutta Tamil Sangams

These visits and discussions, language practice as well as our episodical contacts with Tamils and Malayalis in Moscow (with K M George, T P Meenakshisundaram, Prof V V Sadagopan, Tamil Composer, Mr Venkateswaran, a Councellor of Indian Embassy in Moscow, Prof Dr. Puthusseri Ramachandran Pillai from the Faculty of Oriental Studies, University of Kerala, Shri K P Sankaran Unny from N Delhi, C G S

Manivarman and Chandra Sekhar, the translators and announcers of Moscow Radio and some others) helped me and my colleagues to comprehend the Tamilnadu and Tamils, Tamil and Malayalam cultures, literatures and languages more deeply The special contribution in these fields belongs to late Prof Adilakshmi, who taught Tamil and Telugu at the Leningrad University, and to Thiru Purnam Somasundaram (1918-1981), who was not only the literary critic and brilliant translator from Russian into Tamil and Hindi but really *our Moscow GURU*

Prominent Soviet Dravidologist and Tamilologist Dr Mikhail S Andronov (b 1931), who since 1952 has been explorating Tamil and some other Dravidian languages and who obtained in 1971 the first D Litt degree in Tamil studies in the USSR, for example, was in 1959 for a year the post-graduate student of Madras University under the guidance of late Prof Dr R P Sethu Pillai, Dr Mu Varadarajan, Shri B C Lingam and some other Tamils Now he is the author of more than 80 different works in the field of Dravidology, written in Russian and English The most important among his books are *Tamil language* (1960), *Colloquial Tamil and Its Dialects* (1962), *Dravidian languages* (1965), *The Tamil Language* (1965, in English), *A Grammar of Tamil language* (1966), *Introduction to the historical grammar of Tamil language* (1967), *Materials for a Bibliography of Dravidian Linguistics* (Kuala Lumpur, 1966), *A Standard Grammar of Modern and Classical Tamil* (Madras, 1969), *A Comparative Grammar of Dravidian Languages* (1978, 464 pp —in Russian See my review in *Voprosy Jazykozhanija*/Problems of Linguistics/,1982, No 1)

Dr M S Andronov and the Author of this paper edited and compiled some dictionaries of Tamil, Malayalam and Kannada languages (Nos 1 & 16) During my sojourn in Tamilnadu in Sept 1963 as representative of the State Publishing House of Foreign and National Dictionaries (Moscow) on Ministry of S R & C A invitation the manuscript of the Russian-Tamil Dictionary (23000 words approx) compiled by Dr M Andronov, Mr A Ibragimov and Mrs N Yuganova (It was published in 1965 by Sovetskaja Entsiklopedija P H) was partly looked over by Prof Varadarajan, Prof Meenakshisundaram Pillai and Dr P C Ganeshsundaram and some other specialists in Tamil and Tamil lexicography The dictionary was supplied with *A Grammar of the Russian Language* in Tamil, which enables Tamils use it when studying Russian (for details see my article and interview—Nos 2 & 3)

In the matter of explorating Tamil language in Moscow much help was given by Tamil translators Shri G Subramanian, N Chokkalingam,

A Krishnamurthi, P Somasundaram, M Pillai and others from Progress Publishing House

All this stimulated the development of literary criticism, Tamil and Malayalam philology and translations from Tamil, Malayalam and other Dravidian languages in the Soviet Union (see Nos 15 & 41) The works of young Soviet Dravidologists of 70s are a considerable contribution to the spreading of the knowledge of the Tamil and Malayalam languages in our country as well as to the research work on these languages and literatures The development of linguistic Indology and Dravidology contributes to further development in the fields of translation and literary research Before the Revolution the majority of the translations of the monuments of ancient Indian literature were made with the aid of a third language (English, German or French), which could not help affecting their quality Today the Soviet reader can read them and works of contemporary Indian writers in translations made directly from the language of the original The Soviet readers can read excellent poems of Bharati and Vallattol in adequate Russian renderings as well as in Tamil and Malayalam, the languages of the originals

Dravidian literature with its age-old background has not long been a subject of special study in the Soviet Union If the first acquaintance with Tamil and other Dravidian languages in Russia refers to the first quarter of 18th century, first literary explorations and translations of Dravidian literatures have already appeared in the years of Soviet power

In the Soviet Union the pioneer in the study of Tamil literature (as well as Tamil and Dravidian languages in general) was Alexander M Mervart, who visited South India in 1914-18 He is the author of *A Short Account of the Indian Culture* (1927—in Russian), to say nothing of several articles about the role of museums in Indian culture and explorations of classical and folk drama, especially in South India Such are *Elements of Folk Drama of Ancient India* (1928) and *The Sakuntala-plot in Malabar Folk Drama* (1927—both in Russian) Mervart's passion for synthetical and comparative problems of Indian theatre, especially Dravidian dramatic composition, found its full expression in his large article *The Indian People's Theatre* (pp 16-111), the article was included later in the collection named *Oriental Theatre* (Leningrad, 1929—in Russian)

Mrs. Irina N Smirnova is the author of the first generalized work in Russian *A Short Account of Development of Tamil Literature (including the end of XIX c)*, the work was published in the collection *Indian*

Literature (1958—in Russian) The materials from the book *Tamil aur uska Sahitya* by P Somasundaram and works of S Vaiyapuri Pillai having been used here She wrote also voluminous article the *Notes on Bharati's Poetry* (1962) based on her analysis of the selected poems of the great Tamil poet and patriot (for details see No 46)

The Soviet indologists studied carefully the history of Dravidian literature and the works of many South Indian literary critics Dr M Andronov have reviewed S Vaiyapuri Pillai's *History of Tamil language and Literature* in Russian (1958) and in Tamil—in *Soviet Natu* (New Delhi, 1959, No 1) In *Problems of Indian Philology* (Moscow University Press, 1974—In Russian) I analyzed J M Somasundaram Pillai's Anthology *Two Thousand Years of Tamil Literature* (Madras, 1969) and *A History of Tamil Literature* (Annamalainagar, 1968)

My several detailed articles in Russian and English give a wide panoramic picture of the Tamil and Malayalam short story and novel world in its historical evolution and comparison The rise and evolution of the novella genre in the Tamil literature is represented here by the wide spectrum of prosaists—from Bharati to Jeyakandan These articles describe the works of many Malayalam prose writers lik P Kesava Dev, Vaikom Mohamed Basheer, S K Pottekkat, Urub, Takazhi, Vivekanandan, P Rafi, Madhavi Kutty, M T Vasudevan Nair and others (for details see Nos 20, 24, 26, 29, 31 and others) Mr K Nilakantan translated some of my articles and got them published in Tamil and Malayalam Press For the popularization of Tamil and Malayalam literature in our country we wrote special articles *The Tamil literature* (A Dubiansky) and *The Malayalam literature* (Chandrasekhar) for the *Concise Literary Encyclopedia* (vols 1-9), 3rd ed of the *Great Soviet Encyclopedia*, the *Ukrainian Soviet Encyclopedia* and others They included many bio-bibliographical entries dedicated to the most famous writers of South India (Bharati and Vallattol esp) also (see Nos. 17-18, 21, 28 and others) On this basis the chapters on Dravidian literature were written in the text-books for students of the Institute of Asian and African Countries (see No 27) and of the Oriental Department of the Leningrad University (See No 42)

In 70s some articles and Ph D theses (doctoral dissertations) on the ancient and modern Tamil literature (including Puthumaipittan and Jeyakandan's creative writing) were written by some of young Soviet tamilologists like Alexander M Dubiansky, Liubov Bytchikhina, Vitaly Fournika and others

The author had written some articles and essays on the Tamil and Malayalam culture and literature in Moscow magazines (see for example Nos 6, 9, 23 and others) Mr Vladimir I Alexeev and V Makarenko's book of essays *The Country of Tamils* (Moscow, 1965—in Russian, see No 8) includes several special sections dedicated to Tamil folklore, Tiruvalluvar's *Kural*, present-day Tamil prose and poetry, to great Subramania Bharati

It should be also mentioned that works of many popular writers of Tamilnadu and Kerala have been translated into Russian The *Malayalam Literature* by K M George (with my foreword *About K M George's book*) and Dr George and Dr Varadarajan's articles on the history of Malayalam and Tamil literatures in Russian renderings give a detailed picture of the ancient and present writings in Tamil and Malayalam languages to Soviet readers (see Nos 19 and 44)

The Soviet Dravidologists successfully continue the traditions of Russian Indology They regard the ancient and modern Dravidian literatures as a part of the world literary process and the literary heritage of South India as a living and growing tradition That exerts a fruitful influence on contemporary Dravidian literatures

Being the philologist who mastered *sentamil* and *koduntamil*, Dr Alexander Mervart made several translations from Tamil into Russian In 1928 in *The Foreign Literature Herald* (No 12, pp 45-46) was published a legend about *Misadventures of a Saint Poor Creature and his Five Pupils* Most of Mervart's translations of Tamil legends, tales, proverbs and sayings were published after his death, namely in 1961, 1963, 1964 Dr Mervart's creative work marks the beginning of Soviet Dravidology and work on translations from Tamil and other Dravidian languages into Russian

It goes without saying that literary work and work on translations depend on the degree of the exploration of a given language That is why the flowering in the exploration of Tamil, Malayalam and other Dravidian languages in the 50s and 60s entailed the flowering in the study of Dravidian literatures in the 60s and 70s Since August 1947 Soviet-Indian cultural and scientific contacts have been considerably strengthened; this fact has favoured the further stocking of library funds with Indian materials, especially it holds true for the All-Union Foreign Literature Library, where works of fiction in the main Dravidian languages, esp Tamil and Malayalam are available Modern South Indian literature is presented here by the following names S

Vaiyapuri Pillai, Mu Varadarajan, M Venkataswami Nattar, Ti Janakiraman, P Balakrishnan, Puthumaipittan, K Appadurai, K Venkataramani, Ki Va Jagannathan, D Jeyakandan, Krishnamurthi ('Kalki'), Subramania Bharati, G Alagirisami and other Tamilians, Vallattol Narayana Menon, Sankara Kurup, Thakazhi Sivasankara Pillai, Kumaran Asan, V Mahammad, P Bhaskaran, Krishna Menon and many others from Kerala

In 1959 in the second volume of the collection *Stories by Indian Writers* were published short stories by Ki Va Jagannathan, Ti Ja Ra , G Alagirisami, Ti Janakiraman, Puthumaipittan, Karur Nilakanta Pillai, S K Pottekkat and Thakazhi Simultaneously appeared first translations of Puthumaipittan's short stories translated into Russian by our prolific translator of Tamil prose and poetry Alev Sh Ibragimov, a member of the Union of Soviet Writers (see No 25) In 1961 Mr A Ibragimov published in Russian renderings the stories by Ilangei (Sri Lanka) Tamils, namely K Daniel and V A Irajarattinam in the 4th issue of the *Oriental Almanac* (Moscow) Besides the above stories Mr Ibragimov translated some other stories, which were published in the previous collection, those short stories are *Lotus which has Flowered in Mud, Gnanamani Publishing House, Story about Love* by Chidambara Raghunadan In 1961 there appeared a collection of stories *Light of Love* by Puthumaipittan and then in the *Krestjanka* (Peasant Woman) magazine were published his translations of two Alagirisami's stories *Topaz Ear-Rings* and *Simply a Dog* In 1964 Mr A Ibragimov translated Kalki's novel *Noise of Waves* (*Alai Osai*) and in 1966 Jeyakandan's narrative *Life Calls* (see my reviews—No 10) In 1961 were published two notable novels by Thakazhi Sivasankara Pillai—*Chemmin* (Shrimps) and *Two Ser of Rice*, (Rantidangazhi) both novels having been translated by Chandra Sekhar and Miriam Salganik and distributed in 500,000 copies (in "Roman-gazeta" series) Special collections of Tamil and Malayalam short stories in Russian renderings were also published in Moscow and Leningrad (*The Light in the Temple*, 1971, *Yellow Bananas*, 1974) I reviewed the Russian translations of Thakazhi's novels and Lakshmi's *The Heart of Woman* (see Nos 12 and 13)

During two last decades the Soviet readers have received some translations of Sacred *Kural*, interlinear, scientific and artistic (including the miniature edition for book-lovers and for presents made by Alev Ibragimov), in 1966 we have received the Russian translation of the famous Tamil literary monument—Ilango's *Silappadikaram* (The Epic of Anklet) also (see for details my articles and reviews—Nos 4, 5, 14, 18, 22, 23

and others) Some old Tamil legends extracted from the *Puranas*, *Silappadikaram* and *Manimekalai* were published in Russian in the 60s (see No 15) In 1961 was published for the first time a collection *Proverbs and Sayings of Oriental Peoples* containing 196 selected Tamil proverbs and sayings translated into Russian by Mervart, Somasundaram and others I published some Tamil proverbs in Russian translation in *Vokrug Sveta* (Around the World) Monthly (1964, No 8)

In the Soviet Union amongst Tamil writers in English most popular is R K Narayan, whose novel *The Guide* was published in Russian in 1961, his another story *The Day of an Astrologer* was also translated into Russian in 1965 Almost all Narayan's books are translated into Russian now

Soviet Dravidologists pay much attention in their work to the creative works of the famous Tamil poet Subramania Bharati and remarkable poet of Kerala Vallattol Narayana Menon First Russian translations of their poems were appeared here in the 50s Bharati and Vallattol are very popular in the Soviet Union now

In the Soviet Union Indian poetry is being translated on an unprecedented scale Broad popularity of the poetry of Kalidasa, Kabir, Tagore, Iqbal, Nirala, Pant, Vallattol, Bharati and some other poets of the Indian Union makes them very close to Russian readers' hearts Russian (and all Soviet) translators of Indian poetry admit the possibility of making a full-valued translation, they do not try to squeeze in peculiarities of one language into the framework of another Our poets who translate Tamil and Malayalam poetry without a mastery of the language are compelled to make use of interlinear, word by word, prose (or prose and poetical) translations made by experts in Dravidian languages This usually affects the artistic value of the poetical translation and sometimes results in misinterpretation of the original Further improvement of Tamil and Malayalam knowledge will give us the possibility to avoid such blemishes in the future

The lyrics of Vallattol Narayana Menon (1878-1958) and Subramania Bharati (1882-1921) which have received wide acclaim among the Soviet readers not always raise problems of social sounding But Bharati and Vallattol (these Indian poets are almost contemporaries) give us a comprehensive picture of man's inner life and his feeling for nature. Their poetry possesses an universal humanism That is why we observe the centenaries of Vallattol and Bharati in the Soviet Union It is high time now to sum up Soviet investigations in the Dravidology, in the study and translation of Vallattol and Bharati's creative works

First translations of poems by Vallattol Narayana Menon as they call him in India "Tagore of the South", appeared in the very beginning of the 50s His poems were published in Russian in 1952 in Moscow, Tashkent, Tbilisi Some of Vallattol's poems were translated also into Georgian in 1954, Byelorussian and Uzbek in 1955, Lithuanian in 1957 and other languages of the USSR His selected poems were published in Russian renderings in the 50s and 60s in *Smena*, *Oktyabr*, *Druzhba Narodov*, *Sovremennyi Vostok* monthlies, in *Literaturnaya Gazeta*, and other magazines of our country (see for details Nos 39 and others) Vallattol's poems were included in some collections of Indian and Asian poetry in the 50s after his visit to the Soviet Union (see Nos 32-38) Several of his poems in Russian renderings became very popular among Russian readers here (*Song of India*, *India Cities*, *Kerala*, *Republic Day*, *Song of Peasant* and some others) During his stay in the Soviet Union, Kerala's Poet had written poems which were translated into Russian and other languages also That were *Lenin's Mausoleum*, *Tbilisi*, *The Seventh of November* and others Great Kerala Poet was real and sincere friend of our country and our people

In 1958 was published the first collection of Vallattol's best poems named *Selected Poems* with an afterword (*About Vallattol*) by Chandra Sekhar Mrs Musa Pavlova translated Vallattol's poems into Russian with the help of Mrs Sekhar in this book For the Centenary of Vallattol Narayana Menon a special collection of selected and new translations of Vallattol's poems made by M Pavlova, E Rein and A Senkevitch was compiled by V A Makarenko and Chandra Sekhar The Foreword for this edition was written by Shri C Achutha Menon and notes by the author New book included 25 more popular poems of Kerala's poet (see for details No 30) Among them are *Mary Magdalene*, *First Flight*, *Dipavali*, *Hunger* and others translated into Russian for the first time

Specially for the Centenary I prepared an article on the life and creative works of Vallattol for *Aziya and Afrika Segodnya* (Asia and Africa Today) Monthly with the portrait of Kerala's poet (see for details No 28) Some other materials were published here also for the Centenary of Vallattol Narayana Menon

Soviet tamilologists pay much attention in their work to the poetry of the famous Tamil poet Subramania Bharati. As long ago as 1958, in the collection *Indian Poets* (Tashkent, Ed by E P Chelishev) was published for the first time in Russian his poem *New Russia* (this poem has a subtitle "The Fall of Tsarism") He was the first among Indian

poets who commented on the great events of October 1917 in our country Bharati's other poems *A Song for the Daughter and I Sing the Praises of thee, My Motherland* translated by A Efron appeared in the 3rd issue of *Oriental Almanac* (1960) in Moscow

The first Subramania Bharati's collection in Russian—42 *Poems*—was published in 1963 in Leningrad (5000 copies decorated with a portrait of Tamilnadu's poet) Among them such poems of social soundings as *Song for the Freedom*, *English Education*, philosophical cycle on *Kannan* (Krishna), well-known *Drum*, *New Russia*, some extracts from the poems *Sakti*, *Wind* and *Song of Cuckoo* The translations having been made by the group of Leningrad translators (G Kots, the translator of *New Russia*, and others) under the editorship of Nicholas Braun On the basis of the interlinear translations by Mrs Irina N Smirnova who is the author of short foreword and notes also (see for details my article and review Nos 5 & 7)

We celebrate Mahakavi Bharati's Week here like in Ettayapuram where Tamil poet was born His brilliant poems *New Russia, Our Country, Drum, Toilers New India, Our Tamil Nadu, The Tamil Language* and some other poems are very popular among Russian lovers of Tamil poetry Great Bharati has written in one of his poems that other peoples also will like Tamil speech soon His day-dream became reality now. Some materials on Bharati and his poetry were published here in reference books, encyclopedias, textbooks for students, in author's book and articles (see Nos 5, 8, 11, 15, 18, 23, 27 and others)

New translations of Subramania Bharati's poems and articles on his life and creative works are under preparation for the Centenary, this year They will be closer to the original Even names of Great Dravidian poets in Russian spelling became more closer to original—Baradi (not Anglicised Bharati) and Vallattol (not Vallathol) Articles on Bharati and Vallattol were written by I. Smirnova and Chandra Sekhar (see No 43) Some materials dedicated to Dravidian poets can be found also in articles by prominent Soviet indologist Prof Eugene P. Chelishev, the corresponding member of the USSR Academy of Sciences, who specialises in general problems of Indian literature (see No 41) Dravidian poetry are popularised by Moscow Radio and TV also.

It is very pleasant for us to note mutual efforts in India in the study and translation of the great pieces of Russian literature, especially poetry by Pushkin, Lermontov, Mayakovsky, novels by Gorky, Ostrovsky, Polevoy, Aitmatov and others Very commendable pioneer effort be-

longs to Mr Varkala Sivan Pillai in the field of comparative study of the influence of Russian literature on Dravidian literatures (see No 46) This is the only true way for the extension of cultural exchange and strengthening of friendship between our two countries

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January 8, 1982
Moscow

V MAKARENKO



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(Born 1940)—a Soviet Tamilist (pen name Tamizhahap Pittan), Tamil editor of "Progress Publishers" in Moscow He graduated from Leningrad University in 1971 In 1970 he was trained by the Late Dr Mu Varadarajan, Professor of Tamil, Madras University Dr Fournika has translated into Russian many short stories of contemporary Tamil writers and translated into Russian many songs by Makkal Kavi Subramania Bharati Dr Fournika has published in the Soviet Union more than fifty articles, essays and reviews on Tamil literature, art and history He is an acting Secretary of the Soviet Committee for the celebration of 100th Anniversary of Subramania Bharathi

His major publications dedicated specially to Tamil literature and culture are

1. *Soviyat Makkal Tamizh karkirarkal (in Tamil) "Manavar Muzhakkam", Madras, 1970*
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Many translatıons of the Modern Tamıl wrıters and poets are done by Dr V Fournıka ınto Russıan durıng 1960-80

BHARATI'S IMMORTALITY

(A lıterary Essay)

Dr VITALY P FOURNIKA
(Tamızhahap Pıttan)

One hundred years ago Tamıl people had gıfted to the world a lucıd and pure talent ın the form of Mahakavı Subramanıa Bharatı, a dıamond of hıgh qualıty

A great poet comes ınto the lıfe of people ın dıfferent ways Bharatı entered ınto my conscıousness when I was twenty five years old I was at that tıme a buıldıng worker ın Lenıngrad

The first meetıng wıth Bharatı's poetry took place completely by chance, when I read a volume of Bharatı's songs publıshed ın Russıan ın 1963 Though ıt was seventeen years ago I remember that I was astonıshed by the emotıonal and optımıstıc spırıt of the songs (thıs collectıon consısts of forty one songs and "Kuyıl Pattu") "Kuyıl Pattu" ımpressed me as well as beautıful lyrıcal verses Thıs "Kuyıl Pattu" ıs a faıry tale and ıt recalled me the faıry tales of a great Russıan poet Alexander Pushkın whıch I have loved from my chıldhood—"The Tale about a dead Daughter of a Tsar" and "Rooslan and Ludmıela" In Pushkın's poems as well as ın "Kuyıl Pattu" a world of evıl whıch surrounds heroes and heroınes ıs dıspersed by the great human Love I was carrıed away by Bharatı and thıs passıon ınfluenced my future professıon—I became a student of the Indıan Department of Lenıngrad State Unıversıty The late Dr S Rudın (Sembıan) was my guru ın Tamıl As we know Dr S Rudın was the first foreıgn scıentıst who was awarded the Bharatı Gold Medal

Bharatı's poetry helped me to know Tamıl culture and lıterature Later when I was a student of Madras Unıversıty ın 1970 under the guıdance of the Late Dr Mu Varadarajan, professor of Tamıl, I was able to read Bharatı's songs ın the orıgınal I enjoyed more and more the great treasure whıch we receıve from Bharatı's hands Hıs poetry cannot be perceıved as a "strange" or "foreıgn" one because Bharatı

according to his poetical nature is an internationalist and a humanist As time passes Bharati's fame becomes more and more bright, his clear and truthful voice of a romantic sounds very loudly for us, the present day generation

*   *   *

A mysteriousness of a fascinating poetical word as well as a harmony of sounds which is brought into being as a well-shaped system by a great master of music from the old times attract all people South India has gifted dozens of such great masters of word and music to the world Among them—the great Thyagaraja, and the genius of Subramania Bharati

It is natural that Bharati's heart was full of big love to the Beauty, to the harmony of Nature and to human relationships An endless change of an iridescent colours of the life took his breath away and carried away to the charmed world of sounds, events and to the passions of human beings And the soul of Bharati like a wonderful Tamil musical instrument yazh (*யாழ*) echoed on an attractive order of pictures of a swift-passing being And then appeared free-flowing songs

Bharati in such a manner explains his poetical exaltation of life and the universe

நிலாவையும வானதது மீனையும காறறையும
நேரபபட வைத்தாஙகே
குலாவு மமுதக குழமபைக குடிததொரு
கோல வெறிபடைததோம
உலாவு மனசசிறு புளளினை யெஙகணும
ஓடடி மகிழநதிடுவோம

The poet asks his poetical imagination to onrush far away from the Earth, to enjoy the taste of heavens' moisture, to unite with stars and to hear all sounds of the Earth Higher and higher flies the Poet from the sorrows of the Earth on the wings of his celestial "Gnana Ratam ("*ஞான ரதம*") one moment more—and it seems that he would touch a border where begins a fog of mysticism But alas! His impetuous flying of a fantasy is suddenly stopped by a severe exclamation "No, poet, sing of me!"

It is a voice of the insulted Mother India that resounds in the heart of a son and this voice recalls him to the native Earth In the same manner he invoked the Mother through the mouth of an enslaved princess in the poem "Panchali Sapadam" ("*பாஞசாலி சபதம*")

The voice of a distressed India was for the poet the most near and dear Perhaps because, Bharati, when he was five years old, lost his mother A bitter feeling of loneliness became strong when Bharati in his sixteen years lost his father who left a few coins and Bharati's infant wife A lack of parent's warmth, and a separation from his wife were reflected in the first Bharati's sonnet "Thanimai Irakkam" (1904)

A knowledge of the art and literature of the North India, a study of the European spirit and heritage and the masterpieces of Keats, Byron and Shelly helped Bharati to work out his own view of the world An immense knowledge, an innate talent for delicate feelings helped Bharati to create a real revolution in Tamil literary world, and helped him to regenerate the ancient national culture and to inspire in it the new life Semyon Rudin (Sembian) wrote "The first two decades of the 20th century were marked with real literary revolution and with a beginning of a resolute shift of Tamil Literature to the life, to the new modern contents and to new forms This shift cannot be separated from the creative activity of a great poet Subramania Bharati, with this name are connected the ideas of patriotism and internationalism, freedom and social justice, a resolute democratisation of the language and a style of poetry and prose "

In his song—kuyil—Bharati considered himself, years before, a melodious kuyil which was firmly locked in a golden cage of pompous palaces of Rajahs and which was watchfully guarded by a narrow circle of admirers Tamil medieval poetry with its traditions was shilly-shally and was put in irons by an artificial and by carefully worked out canons This kuyil sang about the glory of small warriors, moralized abstractly about theological doctrines which were very far from the real life

Bharati, like Tagore in the Bengali poetry, broke daringly the cage of Tamil kuyil, set it free, inspired it with the pulse of life and finally Bharati himself became a Tamil Kuyil and found immortality

Bharati saw clearly that it was time to give up the stiff canons without losing an invaluable experience of great Tamilnadu humanists of the past centuries—Valluvar, Avvaiyar, Kamban, Thayumanavar But what came to be only a phantom, Fata Morgana of this big poetical tradition was infinitely far off from the needs of the suffering nation This phantom had to be only a remembrance, not more A chaining of rhythms should give a path to the freedom of expression of demands maintaining at the same time bright metaphors, imagery and unusual

musicalness which is inherent in Tamil prosody A vacillating mirage of *kadavul bhakti poetry* had to be scattered by a powerful whiff of a fresh, full-blooded and cheerful wind of *desattu bhakti poetry*

A lusturous forerunner of Bharati—Chidambaram Ramalinga Swamigal (1823-1874) called mankind to be patient and wait for a time when God's grace touches people's life Bharati has concretized a rambling idea of universal love and put it on a stable foundation Bharati was dreaming of those days when free Indian peoples would be able to carve in all harbours of the country "People of the Earth! You are welcome in Free India! We were waiting for this time more than two hundred years!"

This belief and love of freedom, equality and brotherhood helped Bharati to join the freedom movement His genius for the whole life was captivated with an image of Mother India Like his great countryman Thyagaraja who had heard in all sounds of the earth a pulse of a humanely Rama, Bharati also had seen an image of Mother in the breeze, in sunrise, in a splashing of a blue sea, in the cry of baby Bharati had seen and heard in all wonderful pictures of life innumerable incarnations of Mother. the heavenly and tremendously furious dance of destruction (for the sake of creation) Kali, Mahakali, Sakthi, Mahasakthi Using this and other images as symbols, the poet brought hymns of his heart

Thus, Bharati became a bridge between the past and future Makkal Kavi does not reject a poetical discovery of the past He puts in the centre an idea of Motherland Such transfer symbolizes something more important than a mechanical transformation of the motherland as an indivisible and free country It meant that in the literature of the Tamil nation there appeared a new conception of extra quality—a conception of patriotism as a service in the interests of the countrymen

The most valuable treasure for Bharati was a human being, his happiness and tears and the poet lifted him up on a pedestal of artful words Bharati was a pioneer of a new art and he understood the complication of his historical mission In the preface to his "Panchali Sapadam" Bharati wrote

''எளிய பதங்கள, எளிய நடை, எளிதில அறிநது கொளளககூடிய சநதம, பொது ஜனஙகள விருமபும மெடடு இவறறினையுடைய காவியமொனறு தறகாலததிலே செய்து தருவோன நமது தாய்மொழிக குப புதிய உயிா தருவோனுகினறுன . காரியம மிகப பெரிது''

Bharati's talent solved successfully this task The poetical rhythms of his masterpieces awake the powerful feelings of a listener His songs are a powerful force to the listeners His songs are impetuous, ardent, or sober and smooth, they clarify to listeners, they lead a weak man who is stretched out before an idol from the world of ecstasy (this is an imprescriptible element of mysticism) to the world of Beauty, the world of a real human relationships Victories, defeats and triumph of the human spirit are mixed together into Bharati's songs His poetry became to be a vivifying inundation which nursed a shallowed river of Tamil poetry But the old bed of the shallow river was too narrow for Bharati's lively poetry That is why he overflowed the old banks and brought resuscitative moisture across the green plains of Tamilnadu The voice of the poet is heard in Europe, America, Asia and other parts of the world

In his temper we can see a spark of an original Tamil humour, mischief, deep thoughts and the bubbling of "Pongal" It was a very refined temper with high sensibility to offences and social injustices There was something mysterious in his mind—for the first moment—as in the nature of Indian rishies—it is because every real genius appears to people like that Of course, Bharati as a poet was a realist, romanticist, and patriot

An astonishing might of Bharati's creative imagination confused the traditionalists and conservatives, they were afraid of his courageous play of a sharpened intellect It was their camp which said ironically like that of course he is a great poet because all great poets are slightly monomania

Only those who are pseudo-experts in the art could speak like that "It is necessary to be daring in the art Otherwise you will not be able to create something except graceful (mere prettiness)" said Leo Tolstoy Bharati had such a bravery and it was a reason why he was able to accomplish a feat in the literature, a feat which is equal to Kamban's great deed

Bharati means for Tamil literature the same what Pushkin means for Russians, Tagore for Bengali or Shelly for English literature Even foreigners who are quite well introduced to the sea of Indian poetry are impressed by a multiformity and polyphony of Bharati's songs, poems and prose writing, his creative activity It is difficult to identify a literary genre which was not touched by a hand of a big master His creations are filled with history, epos, folklore, lyricism, tales and jour-

nalism But Bharati gravitated mostly to the world of human relationships He could in this sphere express with a maximum force a powerful spiritual potency of the Tamil and other Indian nations

Bharati was happy to reveal to his countrymen the new Russia liberating from heavy chains And now we are happy that thanks to Bharati's masterpiece we can discover for us the abundant wealth of Makkal Kavi Subramania Bharati's imagination which is full of ringing lines of romantic lyricism of a revolutionary poet

In the "Kuyil Pattu" as well as in the fabulous poem by Pushkin we can see miraculous parallels with the spirit of the world famous "Panchathantra" Here in "Kuyil Pattu" we touch the unusual conversions, here we meet a fabulous Kuyil who is speaking a human tongue It is necessary to say that Mahakavi Bharati was not a mystic The most important thing for him was his beloved India Let us see from this angle the "Kuyil Pattu" poem and we can easily decode and interpret the main idea of this poem created by a national poet the Kuyil is a symbol of a beautiful lady—it is India which is bewitched by the wicked sorcery of strangers It is useless, I think, to search for another, mysterious secret meaning of "Kuyil Pattu" The great poet with a cunning smile ended his poem, proposing to Tamil poets to unravel the meaning of his imaginative poem, if possible in any other way

ஆன்ற தமிழ்ப் புலவீர்! கற்பனையே யானாலும்,
வேதாந்த மாக விரித்துப் பொருளுரைக்க
யாதானுஞ் சற்றே யிடமிருந்தாற் கூறீரோ?

But of all miracles and magic changes taking their place in a beautiful grove of poetry we are astonished by the prodigy of a creative might of Bharati who is an untiring story-teller The poet came to be the main hero of the story And the light of love of the poet overcomes the bad spontaneous movement of an unruly human element His love to the Kuyil creates wonders—it is thanks to his love the Kuyil is able to break the mysterious ties of a witchery and again becomes a young beautiful girl Giving back the Kuyil her previous human state the Poet obtains his lady-love and his poem obtains the unfading fame and brilliance

A good and spiteful wonders which are scattered generously in the "Kuyil Pattu" represent themselves purely earthly, human acts Their unusualness and beauty are stressed by the kindness and love of the Poet

Bharati had gifted his descendants, the poem which was thitherto unknown to Tamil literature Just like the hero created by Pushkin—Ruslan—crashed spiteful wonders and reached victory of the love, the same in "Kuyil Pattu" the Poet by means of love has broken the irons of artful forces

Mahakavi Bharati was attracted by the mythological image of the great Kali who is a symbol of a destroyer and at the same time is a symbol of construction of the new world Bharati by means of his thought and spirit connected this symbol with concrete and substantial events of real life

மாகாளி பராசகதி உருசிய நாட
டினிறகடைககண வைததாள, அஙகே
ஆகாவென றெழுநதது பார யுகப புரடசி,
கொடுஙகாலன அலறி வீழநதான

With a big inspiration Makkal Kayi described a grandiose dance and collapse of the old world and creation of the new one, foretokening the dawn of the new life for the world's population "Oozhik Koottu"

Bharati much more broadly than any other poet of India, still in the beginning of this century, opened wide a window before his countrymen, a window into the world of the new Russia It seems that the great poet has seen with his own eyes the future bringing together of the Soviet Union and India, it seems that Bharati was able to foretell that in our days a Soviet rocket will bring in the sky of his motherland an Indian sputnik-satellite, that an Indian spaceman together with his Soviet counterparts will be prepared for a start into the space

The life-giving source of Mahakavi Bharati discarded the bounds of a narrow-national view and pushed forward Tamil literature on the national level Bharati became the founder of the new national literature and drew it nearer by his love of nation and its rich culture and language Bharati wrote prophetically "மிகவும விரைவிலே தமிழின ஒளி உலக முழுவதிலும பரவாவிடடால என பெயரை மாறறி அழையுஙகள" (an article "தமிழ") Now the Tamil language, literature, history and culture are under study in the Soviet Union and other countries of the world Bharati's works are translated into Russian and are learnt in the Universities of the U S S R

When we recall those who built the foundation of the friendship between the new Russia and India we recall with gratitude the name of the great poet Subramania Bharati whose "yazh" is still emitting melody about ideas of brotherhood, happiness and justice A deep meaning, a social importance, the using of folklore—all these things made Bharati's name immortal

Bharati came to be, first of all, a protogamist of the human idea about the victory of good over evil Being one of the bright representatives of the Indian intelligentsia and a contemporary of Tagore, Bharati became a forerunner of such famous authors like Kalki, Pudumaipitan, Bharatidasan, Jeevanandam, Jayakandan, Rajam Krishnan, Akilon and many other talented writers and poets of India

The immortality of Bharati lies in his being a poet of creation because the freedom which dawned on India in the difficult struggle, was itself a product of the creative nature and this freedom brought into being the new stages of the building of the biggest Asian independent State

Bharati's genius still greatly influences his countrymen "I first encountered the word 'Russia' in a book of poems entitled 'Pudia Russia' (the new Russia) From a very early age I had been fascinated by Bharati's songs .Had not Bharati, the Indian poet, proclaimed, before a Communist Party was born in India, that the social transformation in Russia would be the harbinger of all changes in the rest of world? I accepted it fully Bharati was a splendid Hindu Thus, in this respect he, indeed, is my guru"[1], wrote a prominent author D Jayakandan

The big influence of Bharati is evidently seen in the creative activity of many contemporary Tamil poets and writers Shrimati Sarojini Naidu had expressed in a nice manner the eminence of Subramania Bharati "Poet Bharati has fulfilled the true mission of a poet He created Beauty not only through the medium of flowing lovely words, but has kindled the souls of men and women by the millions to a more passionate love of Freedom, and a richer dedication to the service of the country Poets like Bharati cannot be counted as the treasure of any province He is entitled by his genius and his work, to rank among

[1] D Jayakandan, a Literary Man's Political Experiences New Delhi, 1976, pp 172-173

those who have transcended all limitations of race, language and continent, and have become the universal possession of mankind"

A country that produces as a gift to mankind such poets like Makkal Kavi Subramania Bharati who has reached Immortality will always remain happy

Moscow, 1981

CRADLE OF A NATIONAL LENINIANA

Dr VITALI P FOURNIKA

Lenin, the man, and the ideas of the October 1917 Revolution in Russia were of special significance in the late 1920s for the peoples of India who had risen up against the colonialists Soviet Indologists and Indian scholars are scrupulously garnering and analysing everything that was published in India then about the Russian revolutionary leader and the epoch-making events of the time which were to influence all of mankind's subsequent development Being put together is an Indian Leniniana at whose cradle stood many Indian scholars and cultural personalities, among them the popular Tamil poet, revolutionary and patriot Subramania Bharati (1882-1921) For his literary heritage and impact upon the minds of contemporary and successive generations, he is not infrequently compared to Rabindranath Tagore "In the North we had Tagore, in the South Bharati," Indians say

Shortly after the 1917 Revolution in Russia, in November that year, Bharati wrote his poem "The New Russia", the first ever in an Indian language, indeed, perhaps in all of Southeast Asia, which in its own way, drawing upon poetic symbols understandable to Indians, extolled the birth of the world's first worker-peasant state

By now, we have come to know of some 20 articles plus several poems which Bharati dedicated to the new Russia, Lenin, and socialism, and which he published in the newspaper Swadesamitran over 1906, 1917-1921 They comprise the opening chapter of an Indian Leniniana in Tamil

At a time when bourgeois, primarily British, propaganda was slandering the ideas of Lenin and his Party that had taken over power, Bharati's strong clear voice, one heeded by millions of Indians, rang out at rallies and in the press to explain the true meaning of the changes occurring in Russia As Swadesamitran's deputy editor, he reacted immediately to every new wave of anti-Sovietism and to the smallest lie

about Russia Thus, on November 28, 1917 he wrote in this newspaper, "It is now an evidently indisputable fact that the Socialist Party (the Russian Bolshevik Party is meant) has achieved its aims in Russia We could translate its name as the Party of Equality, but even that interpretation would not be exact The root principle of its action programme is the overthrow of private ownership, that root cause of the division of people into a handful of rich and vast mass of poor Under its ideology, the entire land must be equally partitioned among the citizens, and the means of production placed under public ownership "

Considering the condition of the working masses in India and addressing himself to Russia's example, Bharati wrote "We must firstly do away with a situation when a few wallow in luxury and the majority die of hunger A handful own everything—well tilled farmlands, orchards, rivers, and mines, all the riches of the land, at a time when most enjoy the right only to their one and only property, the skies, and have but air for food Should the rich be loathe to note the sufferings of the poor, we must overthrow the existing laws and make the land the property of all, as the Socialists have done in Europe " In another article, dated April 23, 1920, Bharati continues "In the Republic set up in Russia under Lenin's leadership, all the cultivated land and the country's other riches have become the common property of its citizens "

Having elucidated for himself the basic ideas of the socialist revolution and its importance for the peoples of the world, and demonstrating his amazing faculties of prevision and creative imagination, he noted the magnetic appeal of these ideas for the peoples of the earth In an article, "Workers' Uprising", published on March 15, 1921, he writes "Britain's Ministers are doing their utmost to prevent the spread of Bolshevist ideas to Central Asia But as the old British legend goes, will the waves obey the king?"

Bharati was relentless in counteracting the cock-and-bull stories about the new Russia that were carried on in the British bourgeois press "From the very outset, from the moment the Bolsheviks came to power, they have been the object of vile lies and slander," he wrote on June 19, 1920 "The new laws, more specifically marital legislation, about which the calumny is universally spread that the Bolsheviks supposedly subvert morality and supposedly share all women in common Actually, the new marital law is nothing but a tangible expression of sexual equality But as the saying goes, the lie about this, the lie of the wise man, will keep no more than eight days,

to become obvious to all on the ninth. It is amazing how such vile insinuations about a great country can be bruited about ”

When in March 1921 one British journalist in a despatch from Warsaw went into raptures over the difficulties that the young Soviet Russia was then experiencing, Bharati retorted “The London Times correspondent is only too pleased to hunt out and relish all the difficulties in the way of the Bolsheviks, but he forgets to look at the truth square in the eye ”

Bharati closely followed international events, aware of the danger that Soviet Russia's example presented to the British colonialists “Old Russia's allies,” he wrote, “seek to conclude an agreement with Kemal Pasha, afraid that the Turkish leader will succumb to Lenin's mighty prestige The British are mostly worried how to prevent the penetration of Russian ideas eastward ”

In those years the newspaper Swadesamitran was possibly the one and only publication in the huge Madras Presidency, which then incorporated the present state of Tamilnadu, most of Andhra, and the separate regions of Kerala and Mysore, from which Indians could draw authentic information about Soviet Russia

Bharati paid special heed to the new Russia's policy vis-a-vis the peoples of the East In a long article entitled “Kemal Pasha and Lenin”, he wrote on March 13, 1921 “The new Muslim Republic of Daghestan has been created in the Northern Caucasus Russia has recognised its independence Upon the event, Kemal Pasha sent a cable from Anatolia to President Lenin ” Citing the text of this message in full, Bharati expresses the firm conviction that the new Soviet Republic will continue to conduct a policy of peace and friendship towards the peoples of the East

In his articles about the new Russia, Bharati touched upon many aspects of its life He provided extensive details about the conclusion of the Brest peace, described the first Soviet decrees on peace and on the land, and commented on the new Soviet authorities' laws and decrees

Lenin as a person and his activity aroused keen interest among Indians In early May 1919, Swadesamitran was the first newspaper in South India to furnish in Tamil a short biographical sketch of the founder of the Soviet state and to describe his political activity, the

Bolshevik Party, and its ideals and aims It emphasised that Lenin was the greatest man of the new epoch

Almost right up to his death, on September 11, 1921 Bharati exploited every excuse to speak at a rally or meeting or to write in the press, in order to tell his compatriots about Soviet Russia His pronouncements and articles clinchingly demonstrate that this great poet was a true friend of the peoples of the world's first socialist country, an internationalist, yet a patriot His understanding of the meaning of the great transformation occurring in Russia largely conditioned the attitude of millions of Indians to the new Soviet republic, because in his lifetime he enjoyed unprecedented affection and popularity His poems, ballads, and statements came as a revelation to his people and are popular to this day.

Whenever India marks Lenin's birthday on April 22, in the press, at meetings and rallies, or the anniversary of the October Revolution is celebrated on November 7, there is always to be heard, along with others, the name of the great Indian poet and citizen, Subramania Bharati, who was one of the first to tell his people the truth about Lenin and the new Russia, and to forecast its great future and call for friendship with its peoples

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Dr. L BYTCHIKHINA

Dr Lioubov Bytchikhina (born on 31 VII 1950 in Moscow) graduated from the Moscow Institute of Foreign languages, studied in the post-graduate courses in the Institute of Oriental Studies (USSR Academy of Sciences) In 1978 defended the thesis "Putumaippittan's short stories (towards the problem of the development of realism in Modern Tamil Literature)", and was accepted into the staff of the Literary department of the same Institute as a junior researcher She is the author of a number of articles on the problems of literary development in Modern Tamilnadu Participated in various international scientific forums, including the V World Tamil conference in Madurai (January 1981) and the V International Congress of Sanskritologists in Varanasi (October 1981) where delivered a paper on the Tamil Ramayana (of Kamban) At present working at a short history of the XIX-XX century Tamil literature

THE EVERLASTING SONG OF FREEDOM

Dr L BYTCHIKHINA

Subramania Bharati (1882-1921) has been justly recognized as one of the most outstanding Indian poets of new Age His personality and creative imagination being part and parcel of the rich cultural tradition are, at the same time, a genuine product of the contemporary world The greatness of Bharati is in his ability to perceive some urgent needs of his people—political, social, ethical, moral, and in a strong aspiration to render adequate poetical expression to the very spirit of his epoch—the epoch of India's national revival In Tamilnadu this complicated process of revival was developing in its own speed and in its own manner assuming the form of socalled "Tamizh marumalarchi" (Tamil Renaissance), and Bharati came to be its leader

For Tamilnadu, just like for the whole of India, that time meant the beginning of the downfall of the feudal mode of life and the advent of a new capitalist order The last one brought primary political and economic consolidation of the country as well as the spreading of democratic ideas of social equality and national fraternity The humanistic outlook became a predominant spectre through which the most advanced and intelligent part of the population learnt to regard the contemporary world

In cultural spheres "Tamizh marumalarchi" marked a mighty flow of all creative forces, due to the mixture of two basic tendencies The first aroused in the Indians a keen interest towards the precious treasure of classical tradition and the other imbued an aspiration to master the artistic achievements of the world literature, mainly West European, which was successfully meeting the mental and aesthetical demands of New Age and, perhap, to join with it

These two tendencies—that is, of national and of international orientation—are but characteristic features of cultural construction which a nation is carrying out in the period of its bourgeois ripening The interaction and even struggle of various controversial trends belonging to the old forms and elements of life on the hand and to those forthcoming on the other—also happened to be quite a natural thing

Unnatural were the conditions of colonial rulership under which the country's historical transformation was going on The foreign pressure aggravated the existing contradictions to the extreme when the accelerated development of national self-consciousness became inevitable and irresistable

Subramania Bharati who proved to be the soul of national liberation movement gaining strength in Tamilnadu, came as the "morning star of modern Tamil Literature" His creations put an end to the long period of stagnation in the "elevated" poetry, which preserved the norms of stale prosody, exploited trite imagery but repudiated itself from the refreshing influence of folklore During the late medieval period most of the poets earned bread by versifying bombastic panegyrics for their arrogant patrons—rajas and zamindars of various ranges, whose tastes grew more and more capricious as their claims got gradually infringed by the actual masters of the country—foreign expansionists

Nevertheless, Bharati did not come down to the "virgin lands" To say nothing of the marvellous lyrical tradition of Sangam and profound bhakti classics, he had something to rely upon Bharati's creative sources take root in the cultural and literary situation of the XIX century, when his close predecessors and elder contemporaries paved the way for him to go

In the beginning of the previous century European enlightenment and western education began to spread among the Indians, first of all much due to the efforts of christian missionaries The most intelligent of those, while learning the language of the "heathens to be converted", got fascinated with the aesthetic perfection and philosophical depth of the native cultural heritage Inspired by the diligence of the worthy scholars Drs Caldwell, Pope, Percival etc , the Tamils also turned to the great classics of the ancient past which had been utterly neglected during the late middle ages Tandavaraya Mudaliar, Damodaram Pillai and, especially, U V Swaminatha Iyer saved from destruction the unique creations on "olai" (Palm leaves) and produced them in print to the wonder of the world

In the same period Ramalinga Swamigal chanted his hymns "Arutpa", full of poetic charm and propagating the ideas of universalism and fraternity—religious, social, national He was not only "the last bhakta of the Tamil literature", but also one of the first religious reformers and enlighteneners

Another Tamil enlightener and reformer of Hinduism, Arumuga Navalar from Jaffna proved to be a brilliant polemicist He laid foundation to new standard language fit for both poetry and publicistic prose At his "blessing" Tamil journalism sprang up, and the first native newspaper "Swadesa Mithiran" founded in the year of Bharati's birth, played such an important role in the poet's life

The beginning of artistic prose writing in the last quarter of the XIX century produced a revolutionary influence on the further course of Tamil cultural process The initial experiments in fiction belonging to S Vedanayagam Pillai, Virasami Chettiyar, A Madavaiyah and, especially, B R Rajam Aiyar—were a mighty inspiration to Bharati who inherited from these enlighteners a keen interest in the problems of the day alongwith a desire to accumulate all that is good and noble in the Western culture for the sake of the local one

Subramania Bharati is said to be a poet with many voices His verses are different in sounding, colour and mood, energy and clarity of tone But each preserves some special touch of his personality, mind and talent what makes us perceive his works not as a mixture of separate tunes but as a majestic polyphony This is why the strict division of Bharati's poetical canon into several groups, i e national and liberation songs, devotional and philosophical writings, major poems etc ,—looks rather one-sided

An attempt of some scholars to define Bharati's creative evolution as drifting from nationalism towards shakti-tattva is especially inadequate In order to draw any categoric conclusion on scientific grounds one should at least be sure of the exact chronological dating of this or that work, which is, unfortunately, impossible at present The factual material of this kind is lacking even in the most valuable researches on Bharati and, evidently, Prema Nandakumar, P Mahadevan, S Vijaya Bharati, Kuldip K Roy also met with such a difficulty

A laborious attempt implemented by our Soviet colleague V Fournika pours some light on the problem, but it is still wanting solution

One thing may be taken for granted—Bharati never ceased to write patriotic songs as he never put away the desire of freedom for his beloved land—freedom in all spheres of life, be it political, social, emotional or spiritual Bharati came down into the people's memory mainly as a 'freedom poet', a "Desiya Kavi", the author of animating liberation songs which roused millions of Tamils to resolute action

Of course, his creative activity was not monolithic The accent might be shifting from politics to religious philosophy, from social problems to penetrating self-research—depending upon the poet's state of mind, present environment, conditions of life

Bharati's biographical data show, how difficult and controversial was the process of his mental and creative ripening The progressive ideas of his father on the one hand and mouldy routine of a feudal ruler's court on the other, orthodox Brahmanic upbringing and European education, revolutionary verse of Shelley, Byron, Whitman and devotional classics in Sanskrit and Tamil—all that laid a certain imprint on his emotional nature

Working as a sub-editorin "Swadesa Mithiran", Bharati is burning with political enthusiasm He feels himself in the vanguard of the Independence movement and joins its radicalist stream He is carried away by national-revolutionary writings of Garibaldi and Mazzini, and valourous Tilak becomes his idol Thus, in "Vazhka Tilakan namam" he writes

> He is the love-fed honey-dripping
>   bud of our Renaissance,
> he is the symbol and security
>   Of our reviving nationhood [1]

Alas, after a short period of political upsurge and stormy activity follows severe administrative reaction and a whole decade of forced idleness in voluntary exile In the French Pondicherry Bharati is suffocating like a fish thrown out on the shore In the chaos of his present existence, miserable and seemingly senseless, deprived of resolute action, the poet begins to search for a solid moral support

Aurobindo Ghosh showed the path of spiritual refinement to his Tamil friend who felt depression, almost despair at the thought that the hour of victory may be indefinitely delayed Bharati tries to find reconciliation with reality and with himself through disciplining the mind and elevating the soul His poetical imagination either flies to the heights of abstract idealistic contemplations or plunges into the lyrical waves of vital emotions It is in this period that Bharati attains creative maturity, and his poetical genius unfolds in full

1 Here and further we use the translations of Prema Nandakumar

Being in close touch with sanyasis and yogis, Bharati, nevertheless, did not lose the thread of external events He had other advisers by his side—V V S Iyer and Subramania Siva, the leaders of Tamil patriotic movement, had also found refuge in Pondicherry They also got disappointed in extremist forms and methods of Independence struggle, but, unlike Aurobindo Ghosh, did not lay down the arms

Bharati preserved to the last a political and social consciousness of a people's poet It seems that his views in Pondicherry underwent a sufficient change Gradually he comes to a conclusion that only a bloodless, non-violent struggle will suit India's conditions, because, as he understood it, the people lacking weapons or any other material force can oppose the enemy only with their moral courage and spiritual firmness So the main thing was to consolidate the whole people of India on the basis of the glorious cultural and ethical tradition On the eve of Gandhian Era, the poet showed his keen political preoccupation and foresight In "Mahatma Gandhi panjakam" he glorifies this political leader as the only man capable of implementing the difficult cause of the country's liberation

You have firmly rejected
the violent terrorist's ways,
You've shown the nobler path
your soldiers should tread
Only satyagraha can wrest
freedom from slavery
Let all earth forget war
and learn the ways of peace

In the beginning of his poetical career Bharati dreamt of an ideal life on Earth ("Murasu", "Barada Samudayam", "Tozhil"), in its end he happened to witness the fulfilment of the people's aspirations in Russia And an obvious supporter of non-violence, the poet enthusiastically welcomed Russian revolution in "Putiya Rushya"

At the first sight, Bharati as a poet may seem inconsistent, controversial coming out in the two roles—of a patriotic prophet and a Shakti Bhakta, but on closer perusal of the verses which are devoted to a great variety of things—motherland, people's suffering, God's blessing, love and nature—will appear one and the same song though sung in many voices—the song of freedom As Prema Nandakumar puts it freedom was really an elemental passion with Bharati who realised that political

liberation would be a desirable fruit only when it brought social and spiritual freedom as well

Bharati assimilated in his outlook formed at the dawn of New Age in India, the spirit of Renaissance, humanism and enlightened democratism His poetry is characterized by a new approach towards man as the active centre of the world, towards the problems of human personality and aspirations, people have an inalienable right to be free like the nature surrounding them, they must enjoy life and not seek happiness after death The poem "Naan" is a hymn to human powers and abilities

The poetry of Bharati also absorbed strong egalitarian and universal ideas Suffice it to mention the famous "Murasu" calling for total liberation

Expressing new ideological concepts, Bharati naturally uses categories and notions of the familiar philosophical systems This is why though the ideo-problematic scope of his poetry in many cases is innovatory, if not revolutionary, for Tamil literature, the means of poetical expression stays to a greater extent within the limits of the previous bhakti tradition.

It would not take us long to find out the object of Bharati's poetical bhakti The image most often met in his lyrics is that of the Supreme Mother, the manifestation of Lord Siva's divine energy and world creatrix —Shakti She may have many aspects and different appearances Kali, Mother Bharat, Swatantra Devi, and also Parasakti, Samundi, Gomati, Muthumari, even Lakshmi and Saraswati,—but in all cases she is the same single mother, all-mighty and loving, revengeful to enemies and protective for her children This image unites the whole volume of Bharati's poetical creations, be it "patriotic", "devotional", "knowledge" or "miscellaneous", according to popular classification

Sometimes the Divine mother is not a religious symbol but a poetical metaphor expressing Bharati's energetic and life-loving self According to S Vijaya Bharati, to him life and poetry were inseparable, he considered life as a rasa and all life experiences as desirable and enjoyable In one of the essays Bharati mentioned the division of human emotions into varied rasas being the products of one rasa only 'the form of Shakiti' or 'joy'

For Bharati obviously there did not exist mutually exclusive difference between religion and poetry In P Mahadevan's words, Indians

regard patriotism as "the most elementary type of religion" and motherland as "superior to heaven itself" Devotional and patriotic poetry is one when "Bharata Maata under the emotional and artistic pressure assumes Viswaroopa", becoming synonimic to 'primum mobile' of creation

The worship of the country as Supreme Mother and the surcharging of "Vande Mataram" with the ideas and associations of Shakti was the ideological platform on which the national movement was developing in India

Bharati praised "the sunny golden land" of India ("Engal naadu") never getting tired of bowing to her respectfully ("Vande Mataram"), welcomed the "peerless Mother Bharat" who gave him "birth and suck and the light of knowledge" ("Naattu vanakkam") In Bharati's presentation Mother Bharat is suffering, despairing, hoping, struggling and willing to transcend all the difficulties She is ageless, ever young and sworn to righteousness She is the lighthouse of the spirit for the whole world and she glows in freedom's image of Swatantra Devi

The poet is ready to fight for the most essential of all human needs and to bring any sacrifice to the altar of the adorable deity He also tries to imbue his thirst for freedom ("Sutandira taham") into the souls of his compatriots, because

A nation unlit by freedom,
    can it be a nation indeed?
Can it harbour a soul? Can knowledge
    prosper? Can industry thrive?
What hope for poetry,
    the learned arts, or scripture?
Aren't they verily sinners all
    that haven't tasted your milk, O Mother?
("Sutandira Deviyin tuti")

For Bharati freedom of a nation is impossible without women's emancipation Having lost his own mother at the age of 5, he learnt to see in every woman a gleam of the Divine Energy

Blow the conch! Dance in joy!
    For woman is sweeter than life itself
She's the protectress of life, and creatrix too,
    she's the life of our life, and soul of sweetness
("Pengal Vazhka!")

As we see, the social nature of Bharati's "bhaktism" (i e absolute devotion and selfless religious worship) is utterly different from that of his predecessors and may be qualified as "Desa bhakti" which means "patriotism" but etymologically and essentially is a wider notion

Bharati's poetry of "Desa bhakti" included both realistic and idealistic traits We regard him as a realist when he describes the varied vast land of India—a pluralistic country and (to quote Prema Nandakumar) "fatally prone to cultivate narrow loyalties based on religion, caste, sect, region or language" He is a national revolutionary projecting "the physical, intellectual and spiritual power and personality of United India" in the coming future And Bharati is a bhakta prostrating himself at the holy feet of the Supreme Being because he is unable to overcome the limitations of an idealistic outlook and is orientating on a religious model of human spiritual perfection

It is also possible that the veil of a Shakti devotee conceals a meditative and dreamy poet, rather than a sober philosopher The bhakti element in religion, says P Mahadevan, is an analogue to the romantic in poetry, it has always been the means of liberating the ardent spirit from the limitations of time, space and causality

By means of mythological symbolics and constant reference to the common cultural and spiritual heritage of Indians, alongwith clarity of expression and lingual plasticity, Bharati made most innovatory of his socio-political ideas come home to the vast majority of minds The strengthening of romantic elements in his poetry witnessed the widening of the artistic palette fit for expressing the delicate shades of human emotions and reflections It sharpened the poet's life vision, exposing his passionate heart before the world

Not once did Bharati declare that the romantic inspiration condescended to him from Kali, the manifestation of the supreme creatrix The cult of this most important deity of the Hindu pantheon was especially widely spread in Bengal which became the cradle of Indian revival When the historical conditions led to the appearance of a new ideology in the form of the above mentioned 'religion of patriotism' Kali's image merged with that of Mother Bharat Thus at the very outset of new epoch Kali became the symbol of eternal energy, life power, national resurrection and spiritual salvation to prominent Indian thinkers, writers, religious reformers Ramakrishna, Bonkim Chandra Chattopadhyaya, Swami Abhedananda, Aurobindo Ghosh etc.

In the same vein Kali was praised by Bharati whose intimate "acquaintance" with the deity took place as early as 1906 when he met in Calcutta Sister Nivedita (M Noble), a member of the Ramakrishna Order and a disciple of Swami Vivekananda A devotee of Kali, Sister Nivedita "in a split of second" taught him the nature of true service to the "mother" the political liberation of India, the eradication of casteism and the emancipation of Indian womanhood

The lyrics Bharati composed on Kali form a group by themselves and she may really be called the poet's muse

> You are indeed joy, O Kali,
> You have entered me
> Without you, then, O Kali,
> How can I be?
> You have given me love, O Kali,
> and manliness too;
> You have expelled sadness, O Kali,
> and my worries ended
>
> ("Kaalippaattu")

But Kali is not always so loving and peaceful The goddess of time, death, destruction, she appears in her terrible form of Mahakali in order to ruin the old vicious world and rebuild the better one on new foundations In the poem "Putiya Russia" Kali, turning her sympathetic look on the suffering land and crushing down the tzarist tyranny, comes out as the manifestation of the great social revolution

Bharati's Shakti poetry reaches its culminative force in "Oozhi-k-koothu" Life, death and renewal, creation, destruction and resurrection come as the cycles of Mahakali's cosmic dance The idea of total destruction being the inevitable prelude to innovation is as old as the Hindu philosophy itself But here it gets quite a new lighting because the poet instead of dreading the horrible vision, welcomes it enthusiastically and selflessly

Bharati cultivated bhakti as a means of delivering his mind from hesitation and fears and his soul from egoistic touch He did mean personal spiritual salvation, but the aim was utterly different from the final mukti aspired by Ramakrishna or Abhedananda Bharati practised personal perfection not in order to renounce this world, but to be more fit for it,—fit for the noble task of national and social liberation of his native land

Listen, Mothei Might! You've given me life
    and lit this lamp of Reason
A burden, this, to earth unless
    my thoughts can be turned to deeds
Vouchsafe me this power of action
    to achieve my country's good

("Nallador veenai")

Bharati's "Desa bhakti" gave him confidence in his personal powers and assurance of future success

Fear not, my heart?
Victory is sure
Freedom shall be ours
here and now
The mighty Mother lodges in my heart,
and bhakti shall bear nectarean fruit
                Fear not, my heart!

("Jayam undu")

Subramania Bharati who during his last years was tortured by the contemplations about death and immortality, wrote in "Kalanukku ureittal"

Death! I spurn you as a piece of weed!
Come here! Let me crush you—Ha, ha!

The poet had a full right to believe that he had managed to transcend the bounds of the finite and temporal existence Bharati's name and creations will live forever till the people are cherishing in their hearts the precious song of freedom

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Dr. Semyon Germanovich Rudin (*Sembian*) (*the late*)—*was a prominent Soviet scientist from Leningrad State University, Oriental faculty, Indian Department He was a founder of the practical training in Tamil of many Soviet and foreign Indologists He has published many scientific articles on Tamil Grammar and Literature He had translated many short stories of Tamil writers into Russian Dr S Rudin was the first lecturer who introduced into regular training of the Soviet Universities a series of lectures on Tamil Literature from the Sangham period up to our days He had prepared the first Tamil-Russian Dictionary, the first of such kind among Slavonic languages. He was the first foreign scientist who was awarded the Bharati Gold Medal*

SUBRAMANIA BHARATI

Dr S G RUDIN (Sembian)

Poetry which remained by and large within the framework of traditional religious and mythological subjects, classical versification metres and poetic forms was still the dominant type of literature An important poet of 19th century was Minakshisundaram Pillai (1815-1876), the author of 16 tala-puranas (sthala-puranas) dedicated to the "holy places" of South Indian saivism and scores of poems Minakshisundaram Pillai was also an expert on and a teacher of classical Tamil literature His disciples were the first Tamil novelist Vedanayagam Pillai and the outstanding philologist U V Swaminatha Ayer The creative works of the peasant poet Gopalakrishna Bharati constituted a significant and a new phenomenon in the poetry of the second part of that century In his poem "Nandanar's story" (Nandanar charittiram, 1861) written in the popular language the poet depicts the hard lot of harijans (the untouchables) and for the first time in Tamil literature makes a labourer-harijan the main character

The first two decades of the 20th century were characterized by the rise of the national liberation movement of the Indian people A real revolution—a decisive turn to life, to new contemporary contents and new forms, was taking place in Tamil literature This turn is closely connected with the creative works of the great Tamil poet Subramania Bharati (1882-1921) Ideas of patriotism and internationalism, freedom, social justice, resolute democratization of the language and style of poetry and prose, new, bright and dynamic versification metres, perfection of poetic language—all that have made Bharati the most beloved poet of the Tamil people Glorifying his native tongue, culture and history, at the same time, he was calling the Tamils to unite with all peoples of India, with peoples of the world in the struggle for freedom Even the poet's religious lyrics are permeated with optimism, joyful perception of life and his religious and mythological images often served just as an artistic means to express progressive social ideas

Bharati's epic poem "Panchali's oath" (Panchali Sabatham, 1912) is worthy of special mention Using an episode of "Mahabharata" the poet in an allegoric form calls upon his countrymen to struggle against the degrading foreign domination

Bharati was one of the first in India to react to the 1917 revolutionary events in Russia and by his poem "Pudiya Rushya" he joyfully greeted the Russian revolution

Bharati also wrote a series of prosaic works of art, essays, he acted as a journalist and a newspaper publisher He translated some short stories by Leo Tolstoy and Rabindranath Tagore into the Tamil language

Note It is a part of the essay published in 1974 in a series of essays-lectures on Indian literature "Concise history of literatures of India" compiled by a group of Soviet indologists as a text-book for the students of the Leningrad State University Published in 1974 in Leningrad We have translated only the part of the essay by S G Rudin "Tamil literature" dedicated directly to Subramania Bharati

Dr Vitali Fournika

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Dr Alexander M Dubianski, born in 1941, is a teacher and a research scholar at the Institute of Asian and African countries of Moscow State University He was a post graduate student at the same Institute and in 1974 defended his doctoral thesis "The situation of separation in Mullai-t-tinai"

Dr A Dubianski teaches Tamil language, and Tamil literature at Moscow University He also has prepared several special courses of lectures on various subjects of Tamil philology, such as "History of Tamil language", "The Contribution of European scholars to Tamilology", "Tirukkural and Tamil didactic tradition" and others

The main scientific interests of Dr A Dubianski lie in the field of classical Tamil poetry He is the author of a number of papers on the subject His book about Sangam poetry is now under preparation

In 1978-1979 Dr A Dubianski was engaged in the advanced studies of Tamil philology at the Tamil department of Madras University

SOME OBSERVATIONS ON SUBRAMANIA BHARATI'S POETICS

Dr Alexander M DUBIANSKI

Subramania Bharati, one of the outstanding Indian poets of the XX century, is well known in the Soviet Union Many poetical creations of this devoted son of India, who took part in the struggle for its freedom, find their way to the hearts of the Soviet people There are many translations of his songs and poems into Russian and they are popular in the USSR However, in terms of systematic literary studies, Bharati is yet to be discovered by Soviet scholars His life, deeds, his creations present many interesting problems, that deserve special and fundamental treatment

Of course, we should more closely study the contents of his writings Though, generally speaking, his world-view is known to us, it is important to fully realize it in all its components, its complexity and evolution This task seems fruitful not only because we should better know Bharati's work itself, but also because we should better estimate the role of Bharati's literary output in Indian national-liberation struggle

One of the most important points in this connection is to elucidate the correlation between Bharati's ideas and the ideas of great Indian thinkers of the new epoch—Swami Vivekananda, Aurobindo Ghosh, B G Tilak, Mahatma Gandhi, who were great reformers of the traditional Indian thought and who more or less influenced Bharati

Generally speaking, Bharati's poetry can be analyzed within the frame of an important and interesting theoretical problem the interaction of traditional and modern in culture This problem is considered by Soviet literary critics and scholars to be a fundamental one, not only because it reflects the dialectical and often controversial process of culture To raise this problem in connection with a given developing society means to understand the role of its cultural past in its struggle for freedom and progress, especially if the past is still alive and active Considering Bharati's poetry from this point of view Soviet scholars

hould realize for example, that in many respects Bharati was a religious poet he was an ardent bhakta, an adept of Shakti and as a philosopher he was a follower of the Vedanta (or rather, Neo-vedanta) school of Indian thought For the Soviet readers and scholars, however, the significance of this fact lies mostly in Bharati's capability to express through religious ideas and emotions his patriotic ideas and feelings, his love for India We may even say, that in specific Indian cultural conditions it was to a certain extent the religious fervour of his songs that made them so appealing and popular This problem, on the whole, deserves closer attention and more specific studies, but these are not the aim of the present paper What we want to touch upon here is a certain aspect of Bharati's poetical means As far as we know this field of investigation is not yet explored in a proper degree But if we want to find out all the factors, that make the impact of Bharati's poetry upon masses so powerful, studies of his poetical technique, his imagery and poetical language must not be neglected This is certainly, true in case of Soviet scholars as well Moreover, these studies may seem especially important for them, because the poetical language of Bharati however clear and obvious it be for the Tamil audience, may present difficulties for non-Indian readers, thus barring them from understanding the poet's message

Let us turn, for example, to a poem of Bharati titled "Mother in a frenzy" (veri konda thai) This poem included in the complex of "Patriotic songs" (Desiya Geetangal) may produce a strange impression on an unprepared listener or reader, because India is portrayed here as Mother-Goddess in a state of frenzy, madness, intoxication Decorated with mango-leaves she jumps, sings, dances with a spear in her hand

Generally speaking, the identification of India with a goddess (Kali, Durga) was often used by Indian patriots (this was, for instance, one of the ideas of Aurobindo) But here we have a specific development of the image along the lines of the Tamil tradition, reflected in classical Tamil poetry The image of this poem can be interpreted, if we are not mistaken, in two ways First, we can connect the figure of Mother with old Tamil Goddess Kottravai The whole poem will remind us, first of all, one of the episodes of Silappatikaram, namely, the hymns in honour of Kottravai sung by the tribe of hunters (eyinar) Especially significant we consider the following lines

atal vali eyinar nin ati totu katanitu
mitarukn kurutikol viral taru vilaiye

"This is the duty of warlike and strong eyinars before your feet
Take the blood, streaming from our throats as a price for
our victory!"

(Silappatikaram, XII)

These lines can be easily introduced into the context of Bharati's oem Indeed, how patriotically they can sound expressing the power f self-sacrifice and devotion! Though Bharati did not use exactly such words they are absolutely coherent with the contents of the poem Moreover, the imagery he employs makes them appear before our mind and trengthen the impression of the poem

There is one more way to see the poem in the light of classical 'amil tradition We can connect it with the cult of Murugan, who eing the principal deity of the Tamils (and who is the son of Kottravai, y the way) personifies youth, energy, strength, victory and love The haracteristic feature of the cult of Murugan was the so called 'veriyatam", frenzied dance, which was performed either collectively r individually by priest or priestess of Murugan It seems quite justifible to understand the peculiar performance described in Bharati's oem as the dance of Murugan's priestess (compare, for instance, the escription of such a priestess in the sixth part of a Tamil classical poem 'Tirumurugattruppatai") This mad, frenzied dance accompanied by iquor-drinking and bloody sacrifices* is the most significant part of he worship of Murugan

During the dance the priest "brings" Murugan to the dance field arruppatuttal) thus creating an atmosphere of almost ecstatic union of hose present with deity and with each other Moreover, Murugan is elieved to enter the priest and through his mouth he reveals to the udience the truth about things, and human relations That is why Bharati describes Mother "with a spear of truth in her hand" (unmai vel kaiyil parri) It is worth noting in this connection that Murugan s the deity who patronizes vows and devotion and punishes the unfaithful In classical Tamil anthology Kuruntokai we find such ines "They say that the ancient god who lives in the tree near the field of gatherings kills those who break vows" (KT 87, 1-2)

So, concluding our analysis we may presume that Bharati by describing the frenzied dance connected with the cult of Murugan (though

*Note that this motive, also typical for the cult of Kottravai is preserved by Bharati in the last line of his poem—Mother is plunged in the blood of her enemies, whom she has destroyed

he does not mention him) was able to fill his poem with such conceptions as victory, strength, unity, devotion and faithfulness These conceptions actually are not given textually, but they are there, in the poem they are implied, provoked by the imagery Bharati employs, and this makes the poetical lines rich with meaning and emotion It goes without saying that at the time of the national freedom movement these conceptions were comprehended as the ideals of freedom fighters, almost as slogans leading people along the path of victory Bharati knew that the poetical form he used in the poem (as in many others) would be dear to Tamil people, it would deeply move their hearts and give raise to warm riotic response, in them So, when reading or analysing Bharati's poetical creations we must remember that he always leaned upon centuries-old culture and thus played an important role of a cross-point of rich Indian, and in particular Tamil, traditional past and potentially rich and bright Indian future

Moscow, 1982.

Mrs. Irina N. Smirnova—*a Soviet Indologist She has published in early 60s some scientific articles, some of them are about Tamil Literature Some years ago she stopped her activity because of illness*

NOTES ON BHARATI'S POETRY

Irina N. SMIRNOVA

The name of Subramania Bharati, the founder of contemporary Tamil literature, patriot and humanist, is well known in South India He deserves to become known to all the admirers of Indian poetry

In the years of the upsurge of the anti-colonial struggle (1905—1908) Bharati took an active part in the socio-political life of his country He attended two sessions of the Indian national congress in Calcutta (December 1906) and in Surat (1907) The Calcutta session which demanded swaraj made a great impression on him The final split between the two groups of Indian leaders which had long ago become pronounced and was caused by the differences in connection with the ways of development of the national liberation movement took place in Surat The leadership of the Congress fell into the hands of the moderates who were in favour of the peaceful transformation of India into an industrial power within the framework of the British Empire Bharati was a staunch supporter of the left, an active member of the swadeshi movement That found its reflection in the works of his first book of poetry "Sudesha Gitangal" published in 1908 It is permeated with patriotic motifs and protest against caste and religious differences It consists of Poems like "Vellaikara Winch Turai kutru" "Desa bhaktar Chidambaram Pillai marumozhi" and Va U. Chikku vazhtu" dedicated to a Tamil patriot who was arrested in early 1908 and charged with propagating swadeshi

Naturally Bharati's stand could not be to the liking of the moderate leadership of "Swadesamittiran" The poet severs his relations with it and assisted by his friends he found the newspaper "India" in May 1907 It at once won great popularity in Tamilnadu It carried articles propagating the views of Tilak and his followers and exposing the despotic regime It was natural that in the atmosphere of reaction which set in after the ebb of the movement the newspaper of such outlook could not help attracting the attention of the British authorities Under the "Press Law" its publisher was liable to arrest

and police persecution In order to avoid arrest, he moved to Pondicheri which was then part of the French colonial properties in India in late 1908 The hard years of exile were in store for him (1908-1918)

Bharati at first felt like a foreigner among the local Tamil intelligentsia which keenly followed the life of the faraway Paris But soon the writer found good friends who gradually helped him to settle down The hardships did not break Bharati's spirit He renewed the publication of the "India", he published it illegally and shipped to the British territory for almost two years He had to give it up only after the British authority aided by the French police brought pressure to bear on him

By the end of 1910 a cultural and educational group was formed in Pondicheri It was made up of local Tamil intellectuals and some Indian patriots who were in hiding here from the British authorities Among them there was Aurobindo Ghosh, a prominent Bengali democratic leader, poet and philosopher, and a well-known Tamil literary historian V V S Ayer

The years spent in Pondicheri turned out to be very fruitful for Bharati He made a thorough study of ancient Indian philosophy and literature, together with Aurobindo he read and learned Vedas, translated "Bhagavadgita" into Tamil, wrote commentary to "Yogasutra" by Patanjali and took part in the discussion on the philosophy of Vedanta which was held by the Madras "Standard"

In that period he wrote three large poems "Panchali Sabatham',' the first part published in 1912, elaborating the plot of one of the tales of "Mahabharata", "Kannan Pattu" (which first came out in a separate edition in 1917)—a series of 23 poems written in the style of old Vaishnava lyrics and "Kuyil Pattu" and also "Chinnasankaran kathai" consisting of 29 chapters Regretfully it was lost when still a manuscript The writer restored only the first five chapters which indicate that it was a socio-everyday life novel on Tamilnadu of the late 19th-early 20th centuries

At the same time he wrote poetic series "Kanavu" (1910) and "Bharati Arupattaru" (1917), two pieces which are very important for identifying the author's social outlook "Murasu" and "Pappap Pattu" and most of philosophical verses

These works testify to the fact that the nature of Bharati's creativity has changed somewhat Its patriotism was preserved but its morale

was noticeably lower Didactic motifs, sermon of general love and moral improvement which were often coached into the form of religious symbolism became more pronounced Evidently the author's separation from Indian reality and forced political inactivity were telling on him

The war years were linked for Bharati with new ideological searching Like many Indian intellectuals he was hoping for considerable changes in his country Soon those hopes were replaced by disappointment but the subject of liberation struggle was still in the centre of the poet's attention Some works of those years were written under the direct impression from international events For instance, after the invasion of Belgium by German troops he wrote the poem "Beldjiyattirku Vazhtu" permeated with sympathy for that little country which was courageously defending itself from the hordes of Kaiser Wilhelm II

Bharati was one of the first Indian writers to joyfully greet the Great October socialist revolution The poem "Pudiya Rushya" (1917) shows that he took it as an event which heralded the beginning of the happy era for the peoples of Russia

In 1914 Rangasami Ayangar, the new editor of the "Swadesamittiran", invited Bharati to contribute to his paper and although the condition was that he should not touch upon politics he accepted the proposal Besides poetry, short stories and essays he wrote and published in the paper a history of the Indian national congress in 50 chapters and translated from English into Tamil several short stories by Tagore

The above is sufficient in order to put into question the statement of K Zwelebil to the effect that by the end of his exile the poet was morally exhausted and that some pessimistic notes appeared in his works

Bharati was tired with his exile, he was more and more homesick and in November 1918 he decided to leave Pondicheri But no sooner did he cross the border as the British police arrested him and confined him in the Cuddalur prison True, due to the efforts of Rangasami Ayangar he was soon released but warned that he should not get involved in politics and that he should report to the police his change of address Evidently the British authorities considered Bharati to be a "dangerous criminal" who should be watched all the time

He lived for nearly two years in the village of Kadaiyam where his wife was born and in 1920 he returned to Madras and resumed his work as assistant editor of the "Swadesamittiran"

We know very little about Bharati's activities in the last years of his life So far one thing is certain he became a supporter of Gandhi and gladly welcomed his doctrine His biographers say that the poet met Gandhi when the latter came to Madras in 1919 In two poems "Bharata Matha Navarattina Malai" and "Mahatma Gandhi Panjakam", he greets the teacher and the path of non-violent resistance which he has mapped out for India The poet had no doubts about its correctness

The last major work by Bharati was a poem-song "Bharata Samudayam" written in 1920-21 In it he expressed his hope of the bright future of his home country which he thought one could win through recognizing the equality of all people before God

The author died in early September, 1921 before his 39th birth day

Subramania Bharati was not really recognized in his life time Conservative pundits considered him ignorant of traditional Tamil prosody, many regarded him as a mediocre poet and condescendingly called him a "friend of female emancipation" His creative works as well as his personality still cause serious debates and differences and it is not always that they are fairly evaluated R Subramania Pillai, for example, in his book on the history of Tamil literature dedicates only half a page to Bharati The French Indologist L Renou in the section of his book on Tamil literature characterizes him very laconically "Subramania Bharati—poet, author of short and long stories, translator of "Bhagavadgita".

But most of Tamil researchers revere the poet whose creative works, in their opinion, met the most vital needs of the time and inspired the Indians in the struggle for freedom and equality Such evaluation seems to a great extent correct However, in order to allocate an author his right place in the history of literature and to correctly understand the peculiarities of his art, it is necessary to determine the social significance of his work

Bharati lived in the period when as a result of the violent upsurge of the struggle of the Indian people for independence the slogan of "swaraj" was advanced for the first time The works of Bharati indicated the awakening of national consciousness of the

inhabitants of the Southernmost corner of the Dekkan peninsula—the Tamilnadu and their introduction to the All-India national liberation movement

The ideological image of the poet was formed under the influence of the Indian bourgeois nationalism of the late 19th-early 20th century, West European, especially English romanticism and classical national literary tradition

Bharati came from the lower middle class, ie , a class which expressed the general national interests at a certain historical stage and that in the main, determined the strong and the weak aspects of his creativeness It, on the one hand, contains the positive progressive features and reflects the growing feeling of national consciousness of the Tamil nation and, on the other hand testifies to the inaccurate and the inconsistent political program of Indian bourgeoisie

It reflected contradictions existing inside the class which had led to the appearance of two trends in the national movement The poet, as we have already pointed out, was a staunch supporter of the left, radical trend and that is probably why certain social strata strove to distort his genuine appearance

Bharati experienced a rather powerful influence of West European literature which attracted him, probably, first of all by its radical ideas He admired the poetry of Byron, Shelley and other representatives of English romanticism A profound interest in their poems could not but have an impression on his work and it, according to the just remark of K Zvelebil, is marked with the motto "Liberty, Equality, Fraternity" The slogan of the French revolution turned out to be quite close to Indian bourgeoisie striving for national independence

Bharati lived in the country of rich and ancient culture Literature in Tamil has been developing for nearly 2 thousand years He got to know its best samples even in his childhood, but he seriously got down to it upon his return from Benares to Ettayapuram His interest in his native literature was not accidental and it should be regarded not just as an ordinary interest

The trilateral influence experienced by the writer conditioned the peculiarities of his art Bharati tried his hand in diverse genres of poetry and prose, from verses for children to essays He is considered

to be the founder of contemporary Tamil short stories but his talent found its fullest expression in poetry

At the turn of the century Tamil literature underwent certain changes which were caused by important transformations in social life and which happened earlier in the other Indian literatures moulding of the contemporary prose language and development of new literary genres But the generally understandable language had not yet been formed On the contrary, the gap between the colloquial and the literary language was very large still

The educated people despised the traditions of their native literature and were full of enthusiasm for everything English, it was considered shameful to speak Tamil At the same time orthodox pundits jealously guarded the traditions of ancient Tamil culture and would not stand any deviations from the accepted norm

The conditions of social development to an ever greater extent dictated the necessity of creating the literary language close to the colloquial speech Ramalinga Swamigal, Arumuga Navalar and Mahamahopadyai Swaminatha Ayar took part in working it out in the 19th century An important part was played in it by the paper "Swadesamittiran" Bharati continued in their footsteps He gave a fine example of converting the literary language into colloquial writing of Tamil—simply and clearly

For several preceding centuries Tamil literature lived through a period of deep stagnation which made it possible for certain researchers, true with not enough grounding, to speak about "the dreary night of the Tamil language" Medieval Tamil poetry was characterized by artificial form (thoroughly developed versification system) and traditional contents (usual themes—glorification of petty rulers, eroticism, abstract theological arguments) Such poetry was accessible to a very limited audience and it was meant for it only

At the end of the 19th century certain changes became pronounced in Tamil poetry The poem "Nandan charittiram" by Gopalakrishna Bharati published at that time was dedicated to an acute social subject—the condition of the "untouchables"—and it was written in the style of the popular song The said poem despite its popularity did not exert a great influence on literature but it heralded the forthcoming changes

These changes are linked up with Subramania Bharati His poetry was filled with contents new to Tamil literature which met the interests of general national development The task the whole Indian literature was faced with—to help awaken the popular masses—could not be fulfilled within the framework of traditional poetry with its rigid forms and strict canons Other artistic means were needed for it The peculiarities of Bharati's poetic innovations were determined, therefore, exclusively by the demands of the time

The general direction of his entire poetry is patriotism It is for his radical ideas that he is loved by his countrymen He tirelessly awakened his people, called upon them to throw off the foreign yoke and to achieve happy life here on earth and not in the other world

First of all Bharati appeared as the bard of freedom and independence of his country Most Tamil poets before him sang about bhagavan bhakti But he wrote about desattu bhakti and he meant not just Tamilnadu but the whole of India He was the first to tell the Tamils that they were Indians too, members of one family

The poet saw the earnest of the forthcoming national rebirth in the unity of all the inhabitants of his country The idea of united home country is linked for him with the Mother who takes up the image of the ancient mighty goddess—the beautiful Parvati, the wife of Siva, the daughter of the mountain king Himalaya and appears under different names Kali, Durga, Sakti, Parasakti, etc

She appears strong and stately in the poem "Engal Tai". The poet stresses the historical and cultural community of nations inhabiting the country and reminds the reader of its past fame and enormous spiritual wealth In many of his works Bharati speaks of the necessity of uniting all Indians The unity of his country, in the poet's opinion, would rid it of distress and serve as an earnest of future freedom and prosperity That idea is especially clear in his poem "Vande Matharam" In his song "Tayin Manikkodi" written in the form of one of the hymns of Thayumanavar the same idea is propagated The united India is symbolized there by a banner with the holi inscription "Vande Matharam" and a lightning of Indra and the young Moon By that the poet meant that the Hindus and the Moslems are equal children of Mother India and that the struggle for the good of it should be the common cause of all the Indians The final words

of the poem praise the heroes representing various nations of India The call for unity sounds in the words preceding the song and then repeated as a refrain

In many of his poems Bharati refers to the history of India It makes it possible for him to show the sad present-day reality of his country and to express the hope for the better future References to the past are generally typical for the Indian writers of the national upsurge period

The history of his country seemed for the poet to be an inexhaustible source one should draw strength and confidence from in order to overcome hardships "Look at the remote reflection of the great light",— he calls upon his compatriots

In his poems "Sentamizh Nadu", "Tamizh Tai", "Tamizh", "Tamizh mozhi Vazhtu" Bharati speaks of the glorious national traditions of the Tamil, of his pride for his country

In "Tamizh Tai" the speaker is Mother-whose image symbolizes the very notion of the language-telling her children the story of her life She had a happy childhood and everybody loved her but the time came when others started to neglect her She implores her children to prove as soon as possible that she is as dear to them as she was before

That poem is polemical Its meaning lies in condemning cosmopolitan-minded Tamil bourgeois intellectuals who are of the opinion that their native tongue cannot express the modern scientific thought

Bharati uses both facts of real life and national legends in order to artistically expound the main idea—glorification of the native tongue as the greatest national treasure In Mother's story the truth is mixed up with inventions

The central theme of Bharati's creative works was the theme of the struggle for the liberation of his home country Many of his works are dedicated to the figures of the Indian national liberation movement They were written in honour of the leaders of the left wing, the supporters of Tilak and in honour of Gandhi

Most of Bharati's works on the subjects of the liberation movement were written as songs Trying to instill his political ideas in

the masses the poet tried to coach them in the easily digestable form It is common knowledge that he on several occasions performed his songs at mass rallies His favourite was Tilak, the left leader

In his song "Sudandira perumai" he sings the steadfastness and courage of those who had dedicated their lives to the struggle for the independence of their home country

The notion of freedom is linked up for Bharati first of all with an idea of happiness and prosperity of India He dreamed of their realization in the new ideal society and spoke about it in his works "Vidutalai", "Sudandira Pallu" and first of all in the song "Bharata Samudayam" The latter testifies to the fact that the poet realized full well the real causes of suffering of his compatriots the people are starving not because the country is poor but because the fruits of their labour are appropriated by foreigners

He speaks of the new society in India as if it were already created asking if it has the hungry, the hurt and the downtrodden And he gives a negative reply to that question, there could be no hungry in India, the plentiful, fertile country can feed everybody But the Indians would be able to avail themselves of the generous gifts of their country only after they had changed the existing system and destroy colonialism In free India man will feel happy and will be able to rise to the level of god

The sources of that idea go down to one of the basic tenets of ancient Indian philosophy according to which the entire world is a divine manifestation hence, naturally, the equality of men The final stanza asserts the idea of unity and equality of all the Indians

The poem "Sudandira Deviyin Tuti" is interesting It is a kind of oath of allegiance which Bharati swears to freedom For it, as the poet justly notes, is won only in a hard and cruel struggle The poem ends with an appeal for self-sacrifice The poet speaks of the readiness of all the honest patriots to dedicate themselves to the great cause

Bharati was a champion of freedom not just for Indian people but also for all the people on earth Oppression, regardless of its form, always aroused the poet's wrathful protest We have already mentioned the poem "Greetings to Belgium"

His attitude to the events in Russia is an even more convincing proof of it He reacted with the poem "New Russia" to the overthrow of Czarism in Russia The poet speaks of the October revolution using the images of ancient Indian mythology The revolution seems to him to be the formidable goddess of Kali smashing the old world of evil and violence and replacing it with a new, just world

The social instinct of the poet prompted him that the revolution heralded the advent of a new era The revolution, in his opinion, corresponds by its meaning to one of the major periods of Indian cosmogony

According to Indian mythology, the world is developing through certain cycles consisting of four yugas or world epochs, consistently replacing each other krita, treta, dvapara, and kali Krita yuga is supposed to be the golden age and general well being and kali yuga the age of general destruction, injustice and cruelty

Life in Czarist Russia was kali yuga for the people All the bright and kind was destroyed and evil and untruth triumphed Then

மாகாளி பராசகதி உருசியநாட
டினிற கடைககண வைததாள, அஙகே
ஆகாவென றெழுநததுபாா யுகபபுரடசி,
கொடுஙகாலன அலறி வீழநதான,
வாகான தோளபுடைததாா வானமரா,

The era of justice and truth was ushered in by the October revolution in Russia

அடிமைககுத தளையிலலை யாருமிபபோது
அடிமையிலலை அறிக எனறாா,
இடிபடட சுவாபோலே கலிவிழுநதான்,
கிருத யுகம எழுக மாதோ!

In his civil lyrics Bharati touched upon a number of major social problems. he was concerned about the problems of the caste division of society, the position of the woman, the development of education and enlightenment in his country, the struggle against religious fanaticism and prejudices

Two of his works written circa 1910-11 "The song for my little daughter" and "Murasu" give a good idea of the poet's socio-political views

"Murasu" could be called the social credo of the poet The title of the work is symbolic The word "Murasu" means a big drum used for temple rites Its loud sound carries far The very title signifies the author's desire to be heard by all

The poem is made up of a short introduction and thirty two two-line stanzas At first the poet glorifies vedas considered in India to be the basis of life and the dance of Siva symbolizing the absolute movement of the Universe It is noteworthy that Siva is called here "otrai kannan" The third eye is considered to be "the all-seeing eye" Probably this epithet ought to stress the importance of the further rendering

Further the poet expresses his intention to tell the town, rather the whole people of the truths revealed to him

The first truth lies in the fact that there are no birth castes Man belongs to this or that social group only by trade In Bharati's opinion, society ought to consist of four groups the first unites the people of mental labour, the second—managers, the third—traders and the fourth —people of manual labour But the last under no circumstances should be considered dependent and oppressed On the contrary, all the groups are quite equal

It is interesting to note in passing that in another poem "Bharata desam" the poet uses the moral criterion as the basis for dividing the society

The caste system the poet rebels against is hindering the natural development of the society

As an ardent champion of his country's unity Bharati has to be a convinced adversary of all that prevented its unification All his life he was opposed to the caste system with its afermath that was detrimental to the Indian people

He has no works specially dedicated to this theme but he turns to it again and again The poems "Greetings, Mother" and "Bharata Samudayam" testify to that The first was written in the period of the upsurge of the national liberation movement after the division of Bengal (1905), the second—circa 1920-21, upon the poet's return to Madras shortly before his death

In his poem "Murasu" the poet opposes racial prejudices too People with different colour of skin, he asserts, are as different as kittens of diverse colours born by the same cat

All people are equal The poet is confident that there is enough room and food for them on earth and protests against enslavement of the weak by the strong The drum loudly sings love, the source of well-being and prosperity

Finally, the last truth he mastered freedom and equality are based on universal life stemming from the unity of the world

The desire to express in poetry the feeling of commonness of people is given by Bharati a kind of philosophical grounding He proceds from recognizing the unity of the world, of animte and inanimate beings

The problem of feminine equality found a wide reflection in Bharati's creative works It was not for nothing that the poet was in his time called a "friend of feminine emancipation" In a free society, he said, woman should be free Bharati saw the cause of his country's oppression in woman's enslavement

He touches upon this topic in several works "Pen viduthalai" "Pengal viduthalai kummi" (Kummi on emancipation of women" was written after the popular folksongs-"kummi"), "Pudumai pen" ("New woman") In the last poem the poet puts the words of the necessity of feminine equality in the mouth of goddess Parasakti who has assumed the looks of a fair maiden

Bharati sings of woman—mistress, wife,meother who, in his eyes, embodies life energy, the goddess of Sakti He defended her right, the right of a faithful companion and real assistant of her husband, to marry for love and not by coercion The poet thought that woman was capable of deciding all social matters and to master the most complicated sciences At the same time she, in his opinion, remains mother and mistress of the house

The problem of the development of culture through wide and universal spread of education seemed to be no less important for Bharati He regarded enlightenment as a means of ridding society from its ills These ideas he expounds in the poem "Vellai Thamarai" The cultural efflorescence of India is personified there by the goddess of wisdom and eloquence Sarasvati (usually depicted seated on a white lotus with a veena in her hands) Bharati has considerably expanded the traditional

idea of her In his works Sarasvati is a patron of both, fine and applied arts and crafts She is revered by all the strata of society, by all the people on earth

The cult of Sarasvati is very ancient Every year ritual celebrations are held for her But Bharati thinks that the goddess is not worshipped enough and calls for more worship

He reminds his countrymen that enlightenment of the poor is a primary duty, much more important than the observance of dharma and of the rules prescribed by it The general spread of education would be, from his point of view, the best form of worshipping Sarasvati

In some of his works Bharati touches upon the topic of labour, although it has not been much developed (it is rather a motif than a theme)

The whole poem of "Tozhil" is dedicated to the theme It glorifies labour, the genuine master of the world which ennobles and enhances man The poet admires the limitless opportunities embodied in labour and calls it the very creater Brahma

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To correctly evaluate Bharati's significance it is important to understand his religious and philosophical views

An idea of the ideological foundations of his creativity is given by his poems "Katchi", "Sakti", "Katru" and "Kadal"

The writer's world outlook is optimistic and bright Life seems to him to be "inba keli"

In his poems "Gnayiru Vanakkam" and "Suriya darisanam" he praises the sun radiating lifegiving light The earth and the sun seem to him to be a couple of lovers who cannot take their eyes off each other These are the primordial ancestors of all the living things

Bharati sees the world in the unity and variety, in constant motion and change Everything passes, the poet states in his poem "Senradu meelaadu", there is no point in regretting things which are gone never to return One must live in the present and try to make it happy

Bharati was a pantheist by his philosophical views The unity of the world hidden in its variety which the poet announced in his poem "Murasu" Bharati understands as endless manifestations of that god

Man is also one of such manifestations, he thus blends with nature That idea was expressed in "Murasu" and developed in greater detail in the poem "Nan"

The whole of his poetry is permeated with the idea that the "real" "Lofty" essence is one, but it has many manifestations The essence of all the religions is the same and worshippers of various faiths, each in his own way, worship one omnipresent god

He considered universal love to be the only kind of worship

Bharati attached great significance to the spread of such a view on religion linking it up with the hope for social change He was profoundly convinced that worshipping one omnipresent god makes it possible to recognize equality of men by birth

That is how he understood equality before god and he was firmly convinced of the possiblity of achieving universal spiritual unity on the basis of religion That idea was especially clear in his two essays written shortly before his death Realization of that ideal must, in his opinion, have a positive effect on the development of society not only in India but all over the world

The idea of love for one omnipresent god has deep roots in Indian philosophy and religion Even Kabir (1440-1518), one of the greatest representatives of Hindi literature, propagated universal equality before god thus protesting against caste and social inequality One cannot help noting similarities in some of the verses of these poets

So the poet considers bhakti—love for and devotion to god through which, as he thought, men will win happiness on earth—a universal means of eradicating social evil and vice and not resolute struggle against the causes of them

The religious and philosophical view of Bharati take their beginning from some tenets of ancient Indian philosophy His views had, undoubtedly, been influenced by the doctrine of "Bhagavadgita" about the endless manifestation of god in all his creatures which in its turn, go to Upanishads These views, in the opinion of a number of scholars, remind one of the doctrines of ancient Tamil saints This similarity, first of all, boils down to deification of the all-embracing harmony of the material world and in the development of the ideas of humanism and social equality on the basis of the recognition of universal equality of man before god But Bharati's world outlook was formed under

the conditions of the upsurge of the national liberation struggle and it reflected first of all the ideas of national bourgeoisie

We should say a few words of the poet's manner of writing It is of no mean importance for a correct interpretation of his philosophical lyrics and can serve as a weighty argument against those who had accused him of mysticism It seems to us that Bharati perceived life in its dialectical entirety though his views are quite contradictory The poet like an idealist sees a certain supreme universal force behind dialectical development of material reality He saw it first of all in the image of the goddess Sakti which in ancient Indian philosophy symbolized the mighty and active world element The supreme force figures in his works also under the names of Kali, Parasakti, Veerasakti, Sivasakti or just Mother Some times it is embodied by the Wind called "the son of Sakti" The poet renders the absolute motion of the Universe through the dance of Siva and Sakti, the dance of Sakti alone or that of Fate personifying it

Prose poems are fine example of philosophical lyrics They are quite simple in style and syntax Some of them strongly remind one of some works by Shelley (Cloud, Mutability, Ode to West Wind etc) Both poets speak about the force of the elements which is in constant emotion, change and renovation Bharati turns to the images of Indian religion and mythology

Pride of place in Bharati's works is taken up by love and landscape lyrics though it is rather hard to distinguish it from philosophical lyrics

The well-known poetic cycle "Kannan Pattu" is characterized by the wealth of sentiment and mood It is made up of 23 works most of which were meant to be performed to the accompaniment of music "Kannan Pattu" had been inspired by medieval vaishnavite poetry Their themes are not original but the author is undoubtedly original in the treatment of the themes and description of certain details Krishna (the Tamil form of that name is Kannan) appears in various images—friend, mother, father, servant, king, pupil, spiritual tutor, little girl, naughty boy, lover and, finally, the custodian angel

Kannan's childish pranks are original too Periyalvar became famous describing them among Tamil Vaishnavites According to the tradition Kannan in his work plays with calves he puts ants into their ears and amuses himself watching them leap, kick out and desperately shake their heads In Bharati's works Kannan plays a bamboo flute

to simple village girls They are carried away by the music and he throws ants into their half-opened mouths

Well-known are his lyrical poems which, in our opinion, are wrongly called religious, for example, "Kanee nilam vendum" and "Vennilave" The first expresses the poet's dream of happy well-off life It is written in the form of address to Parasakti as mother which makes it soulful The second one was inspired by meditation of the dark Southern skies spangled with stars with a bright moon and light clouds overrunning it

The poem "Neelavum vanminum katrum" gives an idea of the poet's aesthetic views It has a subtitle "Ode to reason" The power of reason, according to the poet, enables man to soar in the skies through imagination and dream in order to admire their beauty

But the wind is blowing from the earth bringing many different sounds Our reason is capable of ruling that wind

The fine sounds of the earth taken up by the creative imagination, that is, reality represented in artistic images, make up the contents of art

Quite peculiar is Bharati's poem "Kuyil Pattu" It was first published in an anthology that was published in 1923 The date of the writing is unknown and it has been so far little studied Some scholars regard it as an allegorical philosophical work on the struggle of the soul with passions before it joins god.

* * *

Bharati tried to make his poetry accessible to common people that is why he made a wide use of the song genre

Old-believers-pundits accused Bharati of ignorance of the traditional Tamil prosody Their attacks on form concealed their refusal to accept the very essence of his poetry The exposure of the vices of the Indian society, the demand for social changes (doing away with castes, emancipation of women, etc) could not but cause their rabid fury

But it would be wrong to state that the poet completely ignored the old Tamil form In a number of cases he successfully couched new patriotic ideas in it For example, poems "Garland from nine semi-precious stones of mother-India" and "The holy awakening of mother-India" are written in the traditional genre The first is characterized by the complex metre, play on words, and it uses antadi The second is written in the genre known as "palli ezhucchi" but the words and metre are new and quite simple Such works used to be addressed to a person

and more often to deity with a request to have mercy and to do something

Sometimes Bharati imitated this or that poet which he reported at the beginning of the work

Several of Bharati's works are based on separate songs of the poem "Nandan charittiram" by Gopalakrishna Bharati who was a sort of herald of changes in Tamil literature He used the genre of the folksong for his poem on the "untouchables" Subramania Bharati went further having preserved the general nature of the work of his predecessor he put political content into it So, poems "Tondu ceyyum adimai" and "Greatness of freedom" are dedicated to the struggle for swaraj

The method of uncovering the inner content of his poems is directly connected to the peculiarities of their form The poet uses the motifs of the ancient legends and tales which are well-known to his compatriots Therefore it is hard to understand him unless you have a nodding acquaintance with the tenets of ancient Indian religion, mythology and philosophy

Bharati makes use of traditional old images which acquire in his writings the meaning of certain symbols to describe new phenomena

As we have already stated he personifies the notion of home country, the Tamil language in the image of Mother, goddess of Kali, Sakti, etc The idea of freedom is personified in his works in the image of the goddess of freedom To achieve independence means to win the grace of the goddess The heroic deed of the freedom fighters is a sacrifice to her

Very allegorical is Bharati's big poem "Panchali Sapatham" It is based on an episode of "Mahabharata" interpreted by the poet in his own way The Sapatham of the insulted symbolizes contemporary India and the carrying out of the oath of revenge—the forthcoming liberation of that country

Bharati often returns to "Ramayana" and "Mahabharata" For instance, he compares Gandhi to Hanuman who has resurrected the army of Rama and to Krishna who has saved the people from the enraged god of Indra

In effect the poet used religious and mythological symbols and imagery in all his poems

Bharati is an innovator but he has mastered the best ideological and artistic traditions of his native literature and invariably paid tribute to his famous and revered forerunners Valluvar, Ilango, Kamban and poetess Avvaiyar He does not only mention the names of these poets in his verses but also quotes from their poems

The poet entertained special love and respect for Kamban He valued him as the greatest humanist who created in "Ramayana" an image of the perfect man whom even the highest god Vishnu is alleged to imitate Some of the comparisons in the poem "Vellaikara Winch turai kutru" have been prompted by "Ramayana"

Medieval Vaishnavite lyrics had a considerable influence on many contemporary Indian poets The result of its influence on Bharati was, as was noted above, the series of poems "Kannan Pattu"

The poet was also inspired by South Indian Saivaite poets The poem "Acchamillai" was, doubtless, a reaction to the poetry of saint Appar (7th c) and the legends connected with it This poem by Bharati instilled in people firmness and fearlessness in the struggle against British colonialism

Summing up we can say that Bharati's poetry is characterized by variety of themes and genres The author's class determined its positive and negative aspects Bharati's works as representative of the class of young national bourgeoisie which at that period was at the head of the liberation struggle in that country, doubtless, acquired a positive meaning although it bears graphic proof of the vague political programme of the bourgeoisie and of its fear for consistent revolutionary methods of struggle There is no doubt that the poet was sincerely faithful to the cause of winning his country's independence On the whole his creative works are progressive His works aroused interest in political life of his country in men-in-the-street and imbued them with the desire to take part in the general anti-colonial movement The spirit of patriotism and humanism makes Bharati's works valuable in our days too At the present time they are being translated in India into various national languages to introduce them to as many readers as possible

Dr V Fournika

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